



Monday, January 20, 2 pm & 9:30 pm
Kairin Sieg, Professor at Georgetown University, will introduce the 9:30 screening

BAADER

Germany, 2002, color, 129 minutes, In German with English subtitles
Director Christopher Roth **Screenplay** Christopher Roth, Moritz von Ussler
Producers Stephan Fruth, Mark Gläser, Christopher Roth **Production Companies** 72 Film (Berlin), in co-production with Spiel Film (Munich), Leading Edge (Barcelona), in association with soup.film and SellOutPictures **Directors of Photography** Julia Pohlman, Bella Halben **Editors** Christopher Roth, Barbara Gies **Music Supervisor** Bob Last **Music** Trans Am, Suicide, Can, Ludwig van Beethoven **Production Designers** Atilla Saygel, Oliver Krönke, Tobias Nolle **Principal Cast** Frank Giering, Laura Tonke, Vadim Glowna, Birge Schade, Jana Pallaste, Michael Siederis, Sebastian Weberstein **International Festival Screenings** Berlin 2002 **World Sales** 72 Film, email: mail@72film.com, <http://www.baader-derfilm.com>

The improbable rise of Andreas Baader (Frank Giering) from small-time car thief with a taste for BMW's to leader of the Marxist revolutionary Red Army Faction is daringly re-imagined with stylish panache in Christopher Roth's defiantly independent BAADER. Along with girlfriend Gudrun Ensslin (Laura Tonke), long considered to be the true co-leader of the gang, Baader firebombs a Frankfurt department store and flees to Paris after six months in prison. Returning to Germany and jail, he's sprung by famous journalist-turned-social-activist Ulrike Meinhof—thus minting the gang's name and its growing reputation. The height of the collective's violent activity was in the period from summer 1970 to their capture in mid-1972. Dotted with date and place titles, the film breathlessly recounts this escalation until Nuremberg police chief Kurt Krone (Vadim Glowna) steps in to unify the fragmented German law enforcement structure to focus on their capture. "Everyone does what he does best," Krone tells Baader in the movie's most provocative scene. "But if you hadn't killed anyone you might have achieved your goals." As in Oliver Stone's JFK, Roth injects the proceedings with a jittery verisimilitude while playing fast and loose with the facts in apparent pursuit of a larger truth about dilettantish Leftism; it's no wonder Giering, in his fashionable leather coat and aviator sunglasses, bears a striking resemblance to "24" star Kiefer Sutherland—neatly closing the circle between terrorist and celebrity. —Eddie Cockrell

Christopher Roth (b. 1964, Munich) began in 1978 as an assistant director to Ian McNaughton, Peter Przygodna, Christopher Petit and others. In 1980 and 1981 he trained as an advertising copywriter in New York, and studied at Munich's College of Television and Film from 1983 to 1989. He is author of the book "220D" (Belleville) and was editor-in-chief of "Elaste" magazine from 1984 to 1986. In 1987 he began working as an editor of feature films, music videos and commercials. As an artist, he has had exhibitions with Franz Stauffenberg in Berlin, Zurich, Rio de Janeiro and New York. His films include the shorts HAPPIER DAYS and HAWAII '96, over 100 commercials, LOOSERS (1995) and the TV film CANDY (1998).

Tuesday, January 21, 7:15 pm & Wednesday, January 22, 7:15 pm

HOME TRUTHS (DIE DATSCHE)

Germany, 2001, color, 87 minutes, in German with English subtitles
Director Carsten Fiebeler **Screenplay** Carsten Fiebeler, Ulv Jakobsen, from the novel "Keine Begegnung" by Jakobson
Producers Sabine Manthey, Bernhard Koellisch **Production Companies** Equinox Films (Leipzig), in co-production with Kopplim (Berlin), MDR (Leipzig) **Director of Photography** Erik Krambeck **Editor** Christian Nauheimer **Music** Tarwater **Production Design** Steffan Gnada **Principal Cast** Catherine Flemming, Michael Kind, Uwe Kockisch, Nils Nellessen **International Festival Screenings** Montreal 2002; Hof 2002 **With backing from** Mitteldeutsche Medienförderung **World Sales** Equinox Film GmbH & Co., email: info@equinoxfilm.de, <http://www.equinoxfilm.de>



During the last night in their GDR-era country bungalow before the sale on which they disagree, childless couple Elke and Arnold (Catherine Flemming, Michael Kind) are surprised by a pair of thieves (Uwe Kockisch, Nils Nellessen), who ransack the house, truss up the pair and flee in their car. Elke's bright idea to milk the robbery for the insurance money is interrupted by the return of the bumbling bad guys, which in turn prompts a night and early morning of funny games. A blackly comic thriller during which a series of unexpected narrative and tonal twists are navigated with daring dramatic authority, HOME TRUTHS—only now opening commercially in Germany and thus the newest film in this program—represents a solid second feature for commercial and short helmer Carsten Fiebeler. Working in concert with source novelist Ulv Jakobsen, Fiebeler sustains a satisfyingly quirky mood throughout, referencing such pics as BLOOD SIMPLE, STRAW DOGS, PANIC ROOM and even WHO'S AFRAID OF VIRGINIA WOOLF? The performances are uniformly crafty, and the impressive wide-screen photography of Erik Krambeck plays the claustrophobia of the cabin against the solitude of the bleak countryside. The literal translation of "die Datsche" is "the cottage," and the clever English title hints at the genre-bending treat awaiting the adventurous moviegoer. —Eddie Cockrell

Carsten Fiebeler (b. 1965, Zwickau) studied directing at the Konrad Wolff Academy of Television & Film in Babelsberg. His graduation film REVANCHE was awarded the Panther Prize at the Munich festival in 1999. His short film STRASSENSPERRE won the Panorama Short Film award at Berlin in 1998. In addition to various commercials and short films (including Tarwater's 1999 music video for "20 Miles Up"), he has also directed the television film HIMMELISCHE HELDEN (2001).

Tuesday, January 21, 9:15 pm and Wednesday, January 22, 9:15 pm

also showing
January 23, 10 pm
(Special Screening with complimentary German Beer)

99 EURO FILMS (99€ FILMS)

Germany, 2002, color, 75 minutes, in German, English and Russian with English subtitles
Directors Mark Schlichter, Sebastian Beer, RP Kahl, Michael Klier, Frieder Schlaich, Daniel Petersen, Miriam Dehne, Matthias Glasner, Peter Lohmeyer, Esther Gronenborn, Martin Walz, Nicolette Krebitz **Producers** Oldenburg Film Festival, in co-production with cine+ Berlin, Trick Wilk, Nordmedia, The Standance Film Festival **Production Companies** various **Directors of Photography** various **Editors** various **Music** various **Production Design** various **International Festival Screenings** Berlin 2002 **World Sales** RP Kahl, Berlin, email: rpkaehl@web.de

PRIVATE, directed by Mark Schlichter
[TM], directed by Sebastian Beer
I SWEAR (THAT I NEVER USED ANYTHING), directed by RP Kahl
A MAN FIGHTS HIS WAY THROUGH, directed by Michael Klier
THE BEAUTIFUL STRANGERS, directed by Frieder Schlaich
SO CHEAP! AUGUST 2001, directed by Daniel Petersen
LORELEY S., directed by Miriam Dehne

THE SUICIDE OF SARA W.—INVESTIGATION OF A CHARGE OF REFUSAL TO ASSIST, directed by Matthias Glasner
RUN, LEILA, RUN, directed by Peter Lohmeyer
BALKAN RHAPSODY—HILDEGARD AND DORIT'S EDUCATIONAL TRIP IN EASTERN EUROPE, directed by Esther Gronenborn
A SHORT FILM ABOUT JUMPING, directed by Martin Walz
MON CHERIE, directed by Nicolette Krebitz



"I am the future of cinema! Hollywood is just another name for the devil!" screams Sara W. (Judith Angerbauer), an idealistic and distraught young movie theater employee who takes to the streets to argue her case ("I'm telling you, just don't say anything about Tom Cruise," urges her aspiring boyfriend, panic in his eyes). And that's just one of the 12 short films in this fascinating collection of new work from up-and-coming German directors, commissioned by northwest Germany's nine-year-old non-competitive Oldenburg Film Festival (the eccentric programming of which once featured a tribute to the films of Alan Smithee). The brief was simple: budgets could not exceed 99 Euros (about an equal number of dollars), and the time limit was five minutes, give or take. Ranging from the clever to the pedantic, the finished works address relationships, religion, working conditions, drug use, suicide, anger management, culture clashes and childhood—some with a strong sense of whimsy and all with a palpable passion. High points include Michael Klier's A MAN FIGHTS HIS WAY THROUGH, in which Frank B. (Axel Prahl, GRILL POINT's sturdy Uwe) invites people to box him in a public square for 10 Marks a pop (ironically, some of these films precede the Euro); and Oldenburg fest fave Peter Lohmeyer's RUN, LEILA, RUN, in which young Leila Lynn Klamroth bravely makes her way to the village shop with her family's lottery ticket. "Love, Peach & Moviemagic" reads one dedication on the end credit crawl, and that pretty much sums up the vibe of 99€ FILMS. —Eddie Cockrell

Thursday, January 23, 6 pm & 7:45 pm

ABSOLUT WARHOLA

Please join us for a discussion with Gerylun Huxley, Curator of Film and Video, The Andy Warhol Museum after the 7:45 pm screening. Party to follow in bistro/lounge with cash bar featuring happy hour specials on German beer and Absolut Vodka

Germany, 2001, color, 80 minutes, in Ruthenian, Slovak and Polish with English subtitles
Director and Screenplay Stanislaw Mucha **Director of Photography** Susanne Schüle **Editor** Stanislaw Mucha **Music** Pierre Brand, Drislak **Producer** Dieter Reifarth **Production Company** strandfilm productions (Frankfurt) in co-production with Pandora film (Cologne) and in co-operation with 3sat (Cologne) HR (Frankfurt) WDR (Cologne) ZDF (Mainz) **With** Helena Bezelová, Ingrid Bosnovicová, Dr. Milchal Bycko, Janko Flaska, Fero Lakata, Eva Prextoová, Maria Warhola, Michal Warhola, Janko Zavack+ **International Festival Screenings** Leipzig 2001; FIFA Biarritz 2002; Berlin 2002; Los Angeles 2002; Karlovy Vary 2002; Montreal 2002; Jerusalem 2002 **International Awards** Best Photography, Don Quixote Award & Audience Award, Leipzig 2001; Audience Award, Duisburg 2001; Audience Award, Mannheim 2001; Best Upcoming Director & Best Upcoming Cinematographer from the DEFA Foundation Berlin 2001; Best Documentary by the Society of German Film Critics 2002 **With backing from** FilmFörderung Hamburg, Hessische Filmförderung, Kuratorium junger deutscher Film **World Sales** Media Luna Entertainment GmbH & Co. KG, email: info@medialuna-entertainment.de, <http://www.medialuna-entertainment.de/>

"We always knew he was a painter," explains one of the many cousins of Andriju Warhola (known to the rest of the world as Andy Warhol), who still speak with pride and more than a little confusion from the faaar eastern Slovak town of Medzilaborce and the neighboring village of Miková (where the artist's father was born) of the famous distant cousin they never met. "But we didn't know if he painted rooms or houses or maybe pictures." That's the mood right here of ABSOLUT WARHOLA, Polish-born Stanislaw Mucha's affectionate and very tongue-in-cheek documentary about the tenuous family ties between the Pop Art celebrity and a gaggle of somewhat less trendy but no less eccentric eastern European villagers. In the nearly forgotten Ruthenian language and a Slovak dialect virtually unintelligible to citizens from elsewhere in the country, a procession of relatives who bear various degrees of resemblance to Warhol speak of their wildly imaginative impressions of cousin Andy (whose work was banned prior to the coming of democracy). But Mucha's chief find on the many trips he made to the region during all four seasons of the year has to be the Andy Warhol museum, an imposing socialist-style structure in the middle of a barren park that leaks like a sieve and has been curated to feature works that connect with the locals—emphasis on the Red Lenin and hammer-and-sickle screenprints, with no Marilyn in sight. —Eddie Cockrell



Stanislaw Mucha (b. 1970, Nowy Targ, Poland) studied Acting at the Ludwik Solski Drama School in Cracow, graduating with an M.A. in 1993. He then joined Cracow's Old Theatre. In 1995, he decided to go to Berlin and studied Film Directing at the "Konrad Wolff" Academy of Film and Television, which he concluded in 2000. ABSOLUT WARHOLA is, after POLISH PASSION (POLNISCHE PASSION, 1996/97) and BACK HOME TO THE REICH WITH BUBI (MIT BUBI HEIM INS REICH, 2000), his third feature-length documentary.



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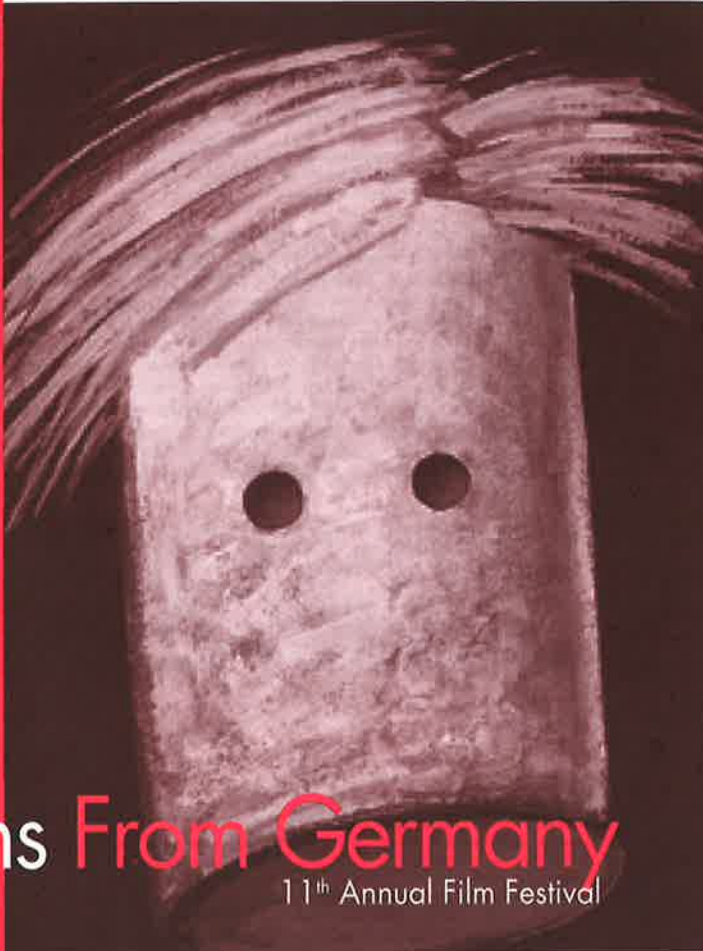
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The German cinema continues to show healthy signs of expansion and diversity, from the immense popular success of director-star Michael "Bully" Herbig's Karl May-inspired western genre spoof MANITOU'S SHOE to filmmaker Robert Schwentke's chilling, assured, SE7EN-ish genre exercise TATTOO. There's a strong societal comedic streak in the most recent works by directors Andreas Dresen GRILL POINT, Stanislaw Mucha ABSOLUT WARHOLA, Sven Taddicken GETTING MY BROTHER LAID and Carsten Fiebeler HOME TRUTHS, while Christopher Roth BAADER and Gerd Conradt STARBUCK—HOLGER MEINS use both drama and documentary, respectively, to explore a tumultuous chapter in recent German history: the rise and fall of the Red Army Faction in the 1970s (see them back-to-back if possible). Though very different in approach and spirit, Henner Winckler's SCHOOL TRIP and Michael Hofmann's SOPHIE!!! offer ample proof that character-driven stories continue to be a cherished dramatic form within the industry.

The 2001 domestic box office report in Germany proved a good-news, bad-news predicament. On the upside, home-grown films accounted for a muscular 20% of the local take, which translates into an 18.4% market share of the 177.9 million admissions (which were up a whopping 25.4 million over 2000). Other than the phenomenally successful MANITOU'S SHOE (second only to the first HARRY POTTER film in total box office take), the three most popular German films of the year were Dennis Gansel's GIRLS ON TOP, Oliver Hirschbiegel's thriller THE EXPERIMENT (which recently enjoyed a modest U.S. release) and Franziska Buch's amiable updating of Erich Kästner's EMIL AND THE DETECTIVES (featured in the 2002 edition of this program).

The biggest cloud on the horizon is the domination of American blockbusters on the year-end top ten list MANITOU'S SHOE is the only domestic production on the chart). Happily, the sheer number of technical and dramatic talents on view in the ingeniously packaged short film compilation 99 EURO FILMS—as well as in each and every work in this year's selection—suggests a wealth of committed and competent filmmakers waiting in the wings and an industry smart enough to recognize and nurture them. And that's a healthy sign indeed.— 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

**Thursday, January 16, 7 pm
& Sunday 19, 3:45 pm & 8:45 pm**

GRILL POINT (HALBE TREPPE)

Germany, 2001, color, 105 minutes, in German with English subtitles
Director and Screenplay Andreas Dresen **Producer** Peter Kommel **Production Company** Peter Kommel Produktion (Berlin) **Director of Photography** Michael Hammon **Editor** Jörg Hauschild **Music** 17 Hippies **Production Design** Susanne Hopf **Principal Cast** Steffi Kühnert, Thorsten Merten, Axel Prahl, Gabriela Maria Schmeide
International Festival Screenings Berlin 2002; Sydney 2002; Montreal 2002; AFI Fest Los Angeles 2002 **International Awards** Silver Bear Berlin 2002, German Film Award in Silver 2002 **With backing from** BKM, Filmboard Berlin-Brandenburg **World Sales** Bavaria Film International/Dept. of Bavaria Media GmbH, email: bavaria.international@bavaria-film.de, http://www.bavaria-film-international.de/

In Frankfurt/Oder, a pair of married couples have what seems to be a strong friendship. Perfume shop clerk Ellen (Steffi Kühnert) is married to sturdy, excitable Uwe (Axel Prahl), who runs the outdoor eatery of the title (the literal translation is "half step," as the business sits perched on an outdoor staircase). The café is in the shadow of an office building where Chris (Thorsten Merten) is the popular morning drive-time disc jockey. Chris' wife Katrin (Gabriela Maria Schmeide) works a customs booth at the nearby Polish border. Without much fanfare, Ellen and Chris drift into an affair; when Katrin walks in on them having a bath, the group dynamic begins to spin out of control. Billed as "a film by" the four leads, director Andreas Dresen's latest film is also his most accomplished, a fluid and largely improvised relationship drama that leavens the proceedings with healthy doses of societal humor (that's Berlin-based popular world music outfit 17 Hippies as the buskers whose swelling numbers provide the film's best running gag). Particularly good are Prahl and Schmeide—co-stars of Dresen's previous film, THE POLICEWOMAN—as the wronged spouses; their fumbling attempts at normalcy are a poignant commentary on the day-to-day inanities of modern living which can and do bring the strong to their knees. —Eddie Cockrell

Andreas Dresen (b. 1963, Gera) was an intern at the DEFA Feature Film Studio from 1985-86 and studied at the "Konrad Wolff" Academy of Film & Television in Babelsberg from 1986-1992. His first feature STILLES LAND (1992) was awarded the Hesse Film Prize and the German Critics' Award in 1992. He directed Goethe's "Urfaust" at the Staatstheater in Cottbus in 1996 and made his second feature NIGHT SHAPES (NACHTGESTALTEN) in 1998, which won the German Film Award in Silver in 1999 and the Pils Miró Award for the Best New Director at Valladolid in 1999. His other films include: DER KLEINE CLOWN (short, 1985); SCHRITTE DES ANDEREN (short, 1986/87); JENSEITS VON KLEIN-WANZLEBEN (documentary, 1989); ZUG IN DIE FERNE (short, 1989/90); MEIN UNBEKANNTER EHEMANN (1995); RAUS AUS DER HAUT (TV, 1997), and THE POLICEWOMAN (DIE POLIZISTIN, 2000).

Friday, January 17, 7:30 pm

MANITOU'S SHOE (DER SCHUH DES MANITU)

Germany, 2001, color, 84 minutes, in German with English subtitles
Director Michael Bully Herbig **Screenplay** Michael Bully Herbig, Alfons Biedermann, Rick Kavanian, Marmel Clausen **Producer** Michael Bully Herbig, Michael Wolf **Production Company** HerbiX Film (Munich), in co-production with Constantin Film (Munich), SevenPictures (Munich), **Director of Photography** Stephan Schül **Editor** Alexander Dittner **Music** Ralph Wengenmayr **Production Design** Claus Kallmann **Principal Cast** Michael Bully Herbig, Christian Tramitz, Sky du Mont, Marie Bäumer, Hilmi Sözer, Rick Kavanian, Tim Wilde, Siegfried Terpoorten, Robinson Reichel, Oliver Wink, Irshad Panjatan **Special Effects** CA Scanline Production, Geiselgasteig **International Festival Screenings** Berlin 2002; AFI Fest Los Angeles 2002 **International Awards** Bambi 2001; German Comedy Prize 2001 for Best Feature Film; Golden Screen with 2 Stars; German Film Awards 2002 for Best Individual Achievement in Screenplay, Production, Direction, Actor in a Double-Role & Audience Award **With backing from** FilmFernsehFonds Bayern, Filmförderungsanstalt (FFA) **World Sales** Beta Cinema, Dept. of Beta Film GmbH, email: DSchueholf@betacinema.com, http://www.betacinema.com/



In the rough-and-tumble American West of 1862, blood brothers Abahachi (German TV comedian-turned-filmmaker Michael Bully Herbig), an Apache chief, and white trapper Ranger (Christian Tramitz) are framed for murder and must slay one step ahead of saturnine bad guy Santa Maria (Sky du Mont) in their search for a lost treasure. Their allies in this endeavor are Abahachi's gay twin brother Winnetouch (also played by Herbig) and saloon chanteuse Uschi (Marie Bäumer). Since its initial release in July 2001, MANITOU'S SHOE has become the all-time biggest-grossing German film to date, a wild and pun-filled comedy that mixes elements of Karl May's beloved—in Europe, anyway—Old Shatterhand/Winnetou stories (made into a series of widescreen westerns in the 1960s with Lex Barker and Pierre Brice), Sergio Leone spaghetti westerns (it was shot on many of the same locations in southern Spain), Mel Brooks spoofs, Pythonesque surrealism and even Indiana Jones adventures into a cheerfully off-color tribute to a genre that's fallen out of favor with American audiences. Or, as Herbig himself describes it, "a social, critical, auteur, western road comedy musical dogma thriller drama with horses—and thus also a film for girls." —Eddie Cockrell

Michael Bully Herbig (b. 1968, Munich) studied photography and is well known on the German comedy scene as a writer, director and producer. In addition to his morning radio show Langemann und die Morgencrew from 1992 - 1995, he also made 800 episodes of the comedy radio show Die Bayern Cops. He has appeared in various advertisements and TV specials, and is author, actor, director and producer of the Bullyparade, which is now in its fifth season on German television. His feature film directorial debut was the comedy ERKAN & STEFAN (1999), which was released in Germany in April 2000. Also in 2000, he founded the film production company herbiX film, whose first project was MANITOU'S SHOE (DER SCHUH DES MANITU, 2001). This film proved to be the most successful German film of the last decade, with more than 12 million admissions so far.

Friday, January 17, 5:30 pm & 9:15pm

SCHOOL TRIP (KLASSENFAHRT)

Germany, 2002, color, 86 minutes, in German and Polish with English subtitles
Director Henner Winckler **Screenplay** Henner Winckler, Stefan Kriekhaus **Producers** Florian Korner van Gustorf, Michael Weber **Production Company** Schramm Film (Berlin), in co-production with ZDF (Mainz) **Director of Photography** Janne Busse **Editor** Bettina Bähler **Music** Cem Oral **Art Director** Marcel Schörken **Principal Cast** Steven Sperling, Sophie Kempe, Maxi Warwel, Jakob Panzek, Bartek Blaszczyk **International Festival Screenings** Berlin 2002; Gothenburg 2002; INPUT Rotterdam 2002; Minneapolis/St. Paul 2002; Sochi 2002; Ghent 2002; Karlovy Vary 2002; Geneva 2002; Warsaw 2002; London 2002; Bellinzona 2002; Entrevues Belfort 2002 **International Awards** Special Jury Award Sochi 2002; Best Direction Geneva 2002 **With backing from** Filmboard Berlin-Brandenburg **World Sales** Schramm Film Koerner + Weber, Berlin email: schrammfilm@nafu.de

During a class outing to the Baltic coast of Poland, two young people begin to attract each other in that intuitive way that is the exclusive communication tool of teenagers the world over. Isa (Sophie Kempe) appears to be well-liked by all but is at loose ends since her roommate Martina (Maxi Warwel) took up with Steven (Jakob Panzek). As Steven and Martina spend some time petting in his bed, roommate Ronny (Steven Sperling)—the

original inarticulate loner longing for acceptance—begins, ever so slowly, to circle in on Isa. At the local disco one evening, Isa meets Polish teenager Marek (Bartek Blaszczyk), who works as a poolboy at one local resort hotel. Ronny immediately picks up on Marek's interest in Isa, and begins a low-key campaign to impress her. Rather than the brassy teenagers imbued with the glib attributes of adulthood found in most Hollywood films about the treacherous shoals of high school society, Steven, Isa and their classmates are at once amusingly awkward yet heartbreakingly sincere. In his debut feature, helmer Henner Winckler and co-scripter Stefan Kriekhaus have provided their non-pro leads with a strict framework in which to interact: alone among the ensemble, Kempe and Sperling were seldom allowed to stray from the written word. The results are often exquisitely fragile, as in an extended early disco scene full of the furtive and abstract negotiations of youthful allegiances, as well as a brief, wordless poolside shot in which Isa sits between the two boys, scarcely able to believe her momentary good fortune. —Eddie Cockrell

Henner Winckler (b. 1969, Giessen) studied at Offenbach's Academy of Art & Design from 1990-1993, following that with coursework until 1998 in Visual Communication and Film at the Academy of Fine Arts in Hamburg. Active in scripwriting as well, he has directed the shorts LUST (1995) and TIP TOP (1998). SCHOOL TRIP is his feature film debut.



2002; Athens 2002; Umea 2002; Fantasy Film Festival San Sebastian 2002; AFI Los Angeles 2002; Fantasporto 2002; Fantasy Film Festival Brussels 2002 **With backing from** Filmförderungsanstalt (FFA), Filmboard Berlin-Brandenburg **U.S. Distributor** Vitagraph **World Sales** Schramm Film Koerner + Weber, Berlin, email: bavaria.international@bavaria film.de, http://www.bavaria-film-international.de/

Blackmailed via his off-hours pill-popping and partying into joining the Berlin homicide squad by the hard-charging chief inspector Minks (Christian Redl), young police recruit Marc Schröder (August Diehl) must work with the cynical veteran to solve a series of horrible serial murders (think "body modification") as well as the whereabouts of the older man's runaway daughter. During the course of the investigation, Marc becomes involved with gorgeous, enigmatic Maya (Nadeshda Brennicke), whose intricate tattoos may hold the key to the killings. A stylish, grisly thriller in the SEZEN mold, TATTOO is the feature debut of former philosophy student Robert Schwenke, who cut his teeth writing scripts for the immensely popular German TV anthology program "Tatort" (which translates as "scene of the crime"—see our "Tatort" program elsewhere in this calendar). Tube and big-screen vet Redl commands the screen, while Diehl (who is currently starring in the sequel to the popular German horror film ANATOMY) brings just the right mix of cockiness and vulnerability to the role—think a young Christopher Walken—and TV veteran Brennicke is striking as the imperial Maya. Proof positive that the German film industry can play the Hollywood thriller game with spectacular results (note the drum-tight editing of Peter Przygodda, whose extensive credits include Wim Wenders' THE AMERICAN FRIEND and Volker Schlöndorff's THE LEGEND OF RITA), TATTOO is a triumphant procedural thriller that delivers the genre goods. —Eddie Cockrell

Robert Schwenke studied philosophy at the Karls-University Tuebingen, then later at Columbia College and The American Film Institute. Like many German filmmakers and actors, he has worked on the long-running "Tatort" ("Scene of the Crime") German television anthology program, where his script for BILDERSTURM (1998) won the prestigious Adolf Grimme Award. TATTOO is his feature film debut, and he is finishing work on EIERDIEBE (THE FAMILY JEWELS).

Saturday, January 18, 2 pm & 9:30 pm

GETTING MY BROTHER LAID (aka MY BROTHER THE VAMPIRE)

(MEIN BRUDER DER VAMPIR)

Germany, 2001, color, 87 minutes, in German with English subtitles
Director Sven Taddicken **Screenplay** Matthias Pacht **Producers** Nico Hofmann, Christian Hünemörder, Michael Jungfleisch **Production Company** Gambit Film (Ludwigsburg) in co-production with teamWorx (Munich) **Photography Director of Photography** Daniela Knapp **Editor** Jens Klüber **Music** Pute **Production Design** Karoly Pakozdy **Principal Cast** Roman Knizka, Hinnerk Schönemann, Marie Luise Schramm, Julia Jentsch, Alexander Scheer **International Festival Screenings** Rotterdam 2002; Berlin 2002; Puchon 2002; Brooklyn 2002; Jerusalem 2002; Montreal 2002; Viareggio 2002; AFI Fest Los Angeles 2002 **International Awards** FIPRESCI Award Rotterdam 2002; Best Film, Director & Leading Actor Puchon 2002 **With backing from** MFG Baden-Württemberg **World Sales** Beta Cinema, Dept. of Beta Film GmbH, email: DSchueholf@betacinema.com, http://www.betacinema.com/



At the three-day countdown to the 30th birthday of their mentally challenged brother Johannes (Roman Knizka), siblings Nic (Marie Luise Schramm)—a 15-year-old incessant photographer who narrates the proceedings as she strives to lose her virginity—and Mike (Hinnerk Schönemann) decide the best birthday present they could possibly give their brother is a family-supervised fellovering. Unfortunately the vampire-obsessed "Josh," as Johannes likes to be known (he spends most of his time in cape and fangs), has taken a shine to Mike's new love Nadine (Julia Jentsch), and even though she carries with her the, uh, olfactory essence of the dog pound in which she works, Josh won't take no for an answer. Welcome to the completely un-PC and improbably charming world of GETTING MY BROTHER LAID, the feature film debut of Sven Taddicken that's been cutting a wide swathe through the international festival circuit. Inspired in part by screenwriter Matthias Pacht's experiences growing up with a 30-year-old brother with Down's Syndrome, the film is suffused with an unusual but very real sweetness, even as local bully Manu (Alexander Scheer) lip-synchs Eartha Kitt's "I Wanna Be Evil" before becoming the object of Nic's volcanic desire, Mike takes time out from his copulating marathon with Nadine to teach Josh how to masturbate (first, prop a girlie magazine on a music stand...), and Nic decides to take matters into her own hands. Relentlessly inventive and ingratiating, GETTING MY BROTHER LAID is a most unusual German comedy. —Eddie Cockrell

Sven Taddicken (b. 1974, Hamburg) has been studying Direction at the Baden-Württemberg Film Academy since 1996 and has won numerous international awards including the National Short Film Prize at Dresden 1999, the Main Prize at the Finnish festival Loppengaanta, and the First Prize at Short Cuts Cologne 1999. He was also nominated for the Honorary Foreign Student Award/Student OSCAR 2000 for his film SCHÄFCHEN ZÄHLEN, which also opened the Max Ophüls Festival Saarbrücken that same year. In 2000, he was awarded the renowned Caligari stipend from the Baden-Württemberg Film Academy. His other films include the shorts: WHODUNIT?! and FISCH (1997), as well as EL CORDOBES AND ICE CREAM (1998).

**Sunday, January 19, 1:30 pm
& 6:30 pm**

SOPHIIIIIE!

Germany, 2002, color, 108 minutes, in German with English subtitles
Director Michael Hofmann **Screenplay** Michael Hofmann **Producers** Mark Glaeser, Cordula Kablitz-Past **Production Companies** Avanti Media Fiction (Berlin), Spiel Film (Berlin), in co-production with Neue Impuls Film (Hamburg), in co-operation with SWR (Baden-Baden) **Directors of Photography** Christopher Rowe, Dellev Schneider **Editor** Martina Matuschewski **Music** various **Art Director** Guido Amin Fahim **Principal Cast** Katharina Schüttler, Alexander Beyer, Martin Brambach, Ercan Durmaz, Josef Ostendorf, Gerd Warming, Robert Stadlober, Traugott Buhre **International Festival Screenings** Locarno 2002; Montreal 2002; Ghent 2002 **International Awards** German Film Promotion Award for Best Direction and Best Actress Munich 2002 **With backing from** FilmFörderung Hamburg **World Sales** Avanti Media Fiction GmbH Film und Fernsehproduktion, email: iwants@avantimedia.com, http://www.avantimedia.com



When the headstrong young Sophie (Katharina Schüttler) discovers her pregnancy, she steals the prize motorcycle of her long-suffering boyfriend Manu (Alexander Beyer) and embarks on a nocturnal odyssey of debasement and discovery during which she confronts a wide spectrum of men in a series of dangerous encounters with vastly different results. Employing a jagged digital video aesthetic as rough and raw as the out-of-control emotions Sophie grapples with in the urban Hamburg night, sophomore writer-director Michael Hofmann harnesses the extraordinarily brave and nuanced performance of Schüttler to create a vivid portrayal of a woman in self-destructive crisis. The actress renders the film entirely watchable, imbuing the mercurial and often genuinely distasteful Sophie with an instinctual bravery and tattered dignity at tragic odds with her determined death wish. In addition to Beyer, nuanced support is provided by Ercan Durmaz as the first of many beleaguered taxi drivers, Gerd Warming as a slick club owner and Robert Stadlober (Engel in last year's ENGEL & JOE, which was also edited by the talented Martina Matuschewski) as a cinema manager whose genuine feelings are tragically misunderstood by the desperate Sophie. With its flashes of violence, early full-frontal male nudity and heartbreakingly inevitable trajectory, SOPHIIIIIE! is a demanding moviegoing experience that rewards the viewer with that rarest of sensations: witnessing the birth of a star. —Eddie Cockrell

Michael Hofmann (b. 1961) worked as a designer and director for the Lintas ad agency from 1988-1990 before becoming a freelance writer and director in 1991. He received a grant to attend the 1994 Munich Script Workshop and made his feature film debut with DER STRAND VON TROUVILLE (1998) after directing several shorts and penning a number of screenplays. His other films include KLEINE FISCHÉ (short, 1988); AN GANZ NORMALEN TAGEN GESCHEHEN DINGE WIE DIESE (short, 1991); THE TALE OF THE GIRL AND THE BEAR (short, 1992); LUNAPARK (short, 1993); FLEISCHGERICHTE, BÜRGERLICH (short, 1993); BIG EYES (documentary, 1993) and SEX & DRUGS (short, 1994).



Monday, January 20, 4:45 pm & 7 pm

STARBUCK – HOLGER MEINS

Please join us for a discussion with Katrin Sieg, Professor at Georgetown University, after the 7 pm screening

Germany 2001, black & white and color, 90 minutes
In German, French and English with English subtitles

Director Gerd Conradt **Screenplay** Gerd Conradt, Hartmut John

Producer Hartmut John **Production Company** John Filmproduktion (Hannover/Berlin) **Directors of Photography** Armin Faustsen, Hans Rombach, Steffen Grossmann, Philipp Virus **Editor** Nalich Iboh **Music** Lars Löhn **Principal Cast** Michael Ballhaus, Suzanne Beyeler, Manfred Blossmann, Christian Brückner, Gretchen Dutschke, Enzo Eschmid, Harun Farocki, Thomas Giesler, Alfred Klaus, Rainer Langhans, Peter Lilienthal, Wilhelm Meins, Wolfgang Petersen, Verano Reichhardt, Margrit Schiller, George Clooney **International Festival Screenings** Leipzig 2001; Rotterdam 2002; Göteborg 2002; Valladolid 2002 **With backing from** NDR Filmförderung in Niedersachsen, Filmboard Berlin-Brandenburg, NordMedia, MEDIA **World Sales** Hartmut John, email: info@starbuck-holger-meins.de

"I am not content just to observe and interpret what has happened; I have to keep questioning down to the last detail, down to where it is a question of being or not being. Even at the risk of breaking down. If I knew who God is, then I'd also know who I am." Thus wrote Holger Meins, an artistic young man from a good Hamburg family who became the first member of the notorious 1970s Red Army Faction terrorist group to die in custody, in 1974 at the age of 33. Meins may not be as widely remembered as RAF pastor Ulrike Andreas Baader and Ulrike Meinhof, who tended to get most of the headlines. Yet Meins' path from Christian boy scout to RAF martyr (he died as the result of a hunger strike ordered by Meinhof) is just as improbable, and every bit as absorbing: trained as a filmmaker at the then-new German Film and Television Academy, Meins counted on his contemporaries, cinematographer Michael Ballhaus and directors Harun Farocki, Peter Lilienthal (who urged him to "eat a good breakfast" to maintain the strength to film the public protests they called "actions") and Wolfgang Petersen—all of whom remember him here. Even George Clooney weighs in, tangentially, alongside Petersen at a press conference for THE PERFECT STORM. Perhaps the most poignant dimension of his profile by Meins friend and fellow radical Gerd Conradt is the title: the RAF took their code names from Melville's "Moby Dick"; Starbuck is the thoughtful helmsman of the Pequod, who tries to persuade Ahab from hunting the great whale. —Eddie Cockrell

Gerd Conradt (b. 1941, Thuringia) studied photography before beginning his film career at the German Film & Television Academy (dfbb) in Berlin in 1968. After lecturing for about seven years at different Berlin universities, he directed a series of German poems for the Berlin broadcaster SFB. Since this time he has been working as a director and author for documentary films for television. He is well known for his long-form documentaries: ABOUT HOLGER MEINS (1982), THE VIDEO-PIONEER (1984), TV-GREETINGS FROM WEST TO EAST (1985), HEAVY USER (1989), HOLD ME-LOVE ME: TEMPOROM IN BERLIN (1995), DYNGYLDAI (1996), MEN AND STONES (1998), and A PORTRAIT OF MARCELINE LORIDAN (1998).