



SUNDAY, JANUARY 21, 7 PM
SUNDAY, JANUARY 21, 9 PM

WHOLETRAIN

Germany, 2006, color, 80 min.,
German with English subtitles
Director: Florian Gaag; **Screenplay:** Florian Gaag;
Producers: Christoph Mueller, Sven Burgemeister,
Silke Bacher; **Director of Photography:** Christian
Rein; **Editor:** Kai Schroeter; **Music:** Florian Gaag;
Cast: Mike Adler, Florian Renner, Elyas M'Barek,
Jacob Matschenz

Discussion with Director Florian Gaag and film critic Eddie Cockrell follows the screenings.

In urban Munich, four young men pursue their dangerous love of graffiti, tagging bridges and commuter trains in daring commando raids that combine obvious artistic talent with a controversial valve for pent-up social frustrations. Their leader, David (Mike Adler) is on probation, while vain Elyas (Elyas M'Barek) spends most of his time either bickering with loose cannon Tino (Florian Renner) or voicing suspicions over young "toy"—read unproven mate—Achim (Jacob Matschenz). When a rival gang gains the upper hand via intricate, eye-catching creations, the wannabe kings of the acrylic decide to make their presence known by going "wholetrain"—painting an entire chain of coaches under cover of the night. Making a nervous, urgent feature debut following a decade of notable shorts, Bavarian-born Florian Gaag lays his treatise out early in the self-penned hip-hop score: "Race your heart for the aerosol art," proclaims a confident rapper, "I'm a writer, not a fighter, man I'll tear you apart." Born of the braggadocio of the disenfranchised, WHOLETRAIN is pulled by a swaggering debut from Renner, who, like the film, is smart enough to understand the tragic downside of these rebels with a risky cause.—Eddie Cockrell

Florian Gaag (1971) was born in Bavaria and studied film at New York University's Tisch School of Arts. He has made half a dozen short films, and in 1998 founded the production company Aerodynamic Films.

MONDAY, JANUARY 22, 7:15 PM
TUESDAY, JANUARY 23, 9:15 PM

CRASH TEST DUMMIES

Austria, 2005, color, 93 min.,
German, English and Romanian with English subtitles
Director: Joerg Kalt; **Screenplay:** Joerg Kalt; **Producers:** Gabriele
Kranzelbinder, Alexander Dumreicher; **Director of Photography:**
Eva Testor; **Editor:** Emily Artmann; **Music:** Bernhaid Fleischmann;
Cast: Maria Popistasu, Bogdan Dumitrache, Simon Schwarz, Kathrin
Resetarits, Vivianne Bartsch, Barbara Albert, Christoph Kuenzler,
Stipe Erceg; **World Sales:** Autlook (welcome@autlookfilms.com)



Days before the 2004 addition of 10 nations to the European Union, penniless Romanian couple Ana and Nicolae (Maria Popistasu, Bogdan Dumitrache) wander into the central train station of a Vienna far removed from any postcard. Told by their connection the car they're supposed to drive back to Bucharest "hasn't been stolen yet," they bicker and separate, setting into motion a multilingo "Short Cuts" that grows to encompass sad-sack supermarket detective Jan (Simon Schwarz), perky travel agent Dana (Vivianne Bartsch), Jan's ex, Rita (Barbara Albert, director of 2005 fest fave FREE RADICALS), his unscrupulous boss (Christoph Kuenzler) and the drug-addled Martha (Kathrin Resetarits), who holds down the title job. Underlining the metaphor of bodies out of control, writer-director Joerg Kalt has constructed a determinedly weird and ambitiously interlaced reality he describes as "extreme acceleration at slow speed." The cumulatively provocative result of these random intersections underscores the societal upheaval currently underway in the new Europe.—Eddie Cockrell

Joerg Kalt (1967) was born in Paris and has been making short films since 1993. CRASH TEST DUMMIES is his feature film debut.



MONDAY, JANUARY 22, 9:20 PM
TUESDAY, JANUARY 23, 7:15 PM

UNDER THE ICE
(UNTER DEM EIS)

Germany, 2005, color, 94 min.,
German with English subtitles
Director: Aelrun Goette; **Screenplay:** Thomas Stiller;
Producer: Ernst Ludwig Ganzert; **Director of Photography:**
Jens Harant; **Editor:** Andreas Zitzmann; **Music:** Martin Tod-
sharow; **Cast:** Bibiana Beglau, Adrian Wahlen, Dirk Borchardt,
Sandra Borgmann, Thorsten Merten, Susanne Lothar; **World**
Sales: Highpoint Films (piers@highpointfilms.co.uk)

In a quiet Berlin suburb, Jenny Niemayer (Bibiana Beglau) stays at home to raise seven-year-old Tim (Adrian Wahlen) as the boy's father, Michael (Dirk Borchardt) rapidly ascends in the ranks of the local police department. Everything points to a happy, well-adjusted



Aelrun Goette (1966) studied philosophy and film. She is active as a costume designer, stage director, actress, writer and documentary filmmaker.

WEDNESDAY, JANUARY 24, 7:15 PM
THURSDAY, JANUARY 25, 9:30 PM

SUMMER '04 (SOMMER
'04 AN DER SCHLEI)

Germany, 2006, color, 97 min.,
German with English subtitles
Director: Stefan Krohmer; **Screen-**
play: Daniel Nocke; **Producer:** Katrin
Schloesser; **Director of Photography:**
Patrick Orth; **Editor:** Gisela Zick; **Mu-**
sic: Ellen McIlwaine; **Cast:** Martina
Gedeck, Robert Seeliger, Peter Davor,
Svea Lohde, Lucas Kotarainin; **World**
Sales: Bavaria Film International (bavaria.international@bavaria-film.de), **US Sales:** The Cinema Guild



While on holiday at a comfy farmhouse near the Baltic coast, 40-year-old Miriam (Martina Gedeck) and her 38-year-old academic husband Andre (Peter Davor) are apprehensive and bemused, respectively, to find their 15-year-old son Niels (Lucas Kotarainin) involved with precocious 12-year-old Livia (Svea Lohde). Tolerant to a fault, their idealism is put to the test with the arrival of Bill (Robert Seeliger), freshly returned from a stay in America and soon smitten with Livia. His presence throws an already delicate balance completely out of whack, and forces a confused Miriam to confront her own long-dormant and surprising emotions. Making good on the promise of their provocative 2003 collaboration THEYVE GOT KNOT, director Stefan Krohmer and screenwriter Daniel Nocke have made a deceptively laid-back drama that improbably but skillfully combines the l'amour fou of Rivette and Rohmer with the impending dread of Michael Haneke. Hormones trump principles every time, cautions this increasingly tense romantic thriller, with the best of intentions inevitably derailed by urges of the heart.—Eddie Cockrell



Stefan Krohmer (1971) studied theater, film and television in Erlangen, followed by directing studies in Ludwigsburg. He's made numerous films for German television, and made a noteworthy feature film debut in 2003 with THEYVE GOT KNOT.

german films

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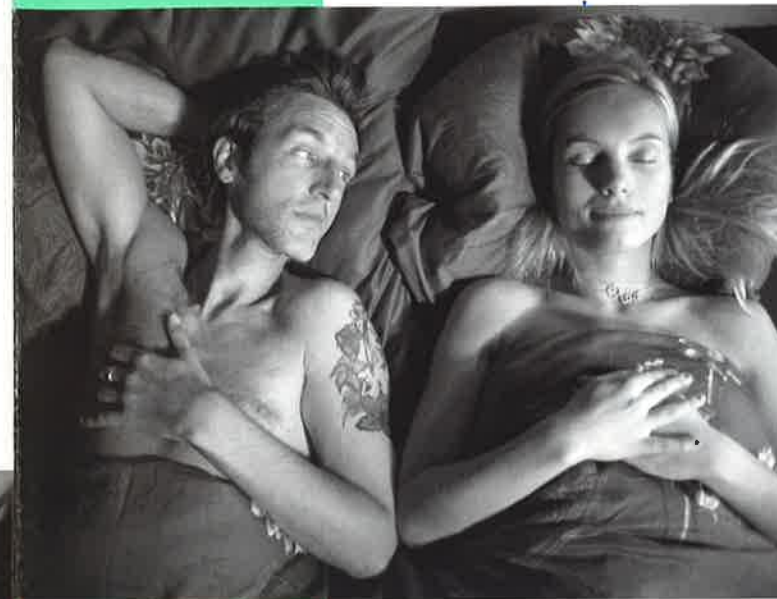
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2007

15th Annual Film Festival

New Films
From
Germany,
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January 19-25

As the 15th annual edition of this yearly round-up of recent German-language cinema of note was taking shape in the fall of 2006, the organizers were faced with a classic good news, bad news scenario. The good news was that an extraordinary number of fine new German films were in the process of being acquired by American distributors. These include Tom Tykwer's lavish PERFUME: THE STORY OF A MURDERER, Hans-Christian Schmid's remarkable REQUIEM, Florian Henckel von Donnersmarck's powerful THE LIVES OF OTHERS (winner of the European Film Award), Byambasuren Davaa's moving THE CAVE OF THE YELLOW DOG and Fredi M. Murer's mischievous VITUS. They have, are or will be playing soon at an art-house near you—much like the one you're standing in right now. The bad news? To be honest, that would be the same as the good news. The U.S. distributors of these films have little use for regional festivals such as this one, nor should they; as an alert and informed moviegoer, they depend on you to reliably patronize this fare. And you'll be glad you did. But, for a more complete picture of where German-language cinema is now and where it's going to, you should check out these movies as well. You'll find family stories, thrillers, multi-character meditations on the new Europe, dramas both reassuringly linear and tantalizingly inscrutable, sly comedies and urban tragedies. These are the films made for the truly adventurous by the truly committed, stories of universal appeal told with uncompromised voices. There's little doubt that a good number of the 10 filmmakers whose work appears here will go on to make films that will be acquired by an American distributor. When that happens, you can say you were among the first to see their early work, at the Landmark in Washington. —Eddie Cockrell

Eddie Cockrell is a film critic for the trade paper *Variety* who reviews from festivals in Budapest, Berlin, Karlovy Vary, Montreal and Toronto. He splits his time between his hometown of Washington, D.C. and Sydney, Australia.



OPENING

FRIDAY, JANUARY 19, 7 PM
FRIDAY, JANUARY 19, 9:30 PM

SUMMER IN BERLIN (SOMMER VORM BALKON)

Germany, 2005, color, 107 min., German with English subtitles
Director: Andreas Dresen; **Screenplay:** Wolfgang Kohlhaase; **Producers:** Peter Rommel, Stefan Arndt; **Director of Photography:** Andreas Hofer; **Editor:** Joerg Hauschild; **Music:** Pascal Comelade; **Cast:** Nadja Uhl, Inka Friedrich, Andreas Schmidt, Stefanie Schoenfeld; **World Sales:** Telepool, Munich (cinepool@telepool.de); **US Sales:** D Street Media Group LLC

Discussion with Director Andreas Dresen and Eddie Cockrell follows the 7pm screening of this film's Washington premiere

A divorced single mother and out-of-work clothing designer, fortyish Katrin (Inka Friedrich) spends most of her free time drinking and kibitzing on the postage stamp-sized Berlin balcony of rudderless, do-gooding neighbor Nike (Nadja Uhl). When she's almost run down by libidinous, rail-thin trucker Ronald (Andreas Schmidt), the event begins a summer of challenge and change for the trio, played out at the corner bar presided over by jealous Tina (Stefanie Schönfeld). More than a new charmer from series favorite Andreas Dresen, the DEFA-trained director of such landmark contemporary German films as GRILL POINT and last year's WILLENBROCK (which featured Friedrich's strong debut performance), SUMMER IN BERLIN is also the latest script from veteran writer Wolfgang Kohlhaase, whose 1999 political thriller THE LEGEND OF RITA, directed by Volker Schlöndorff, introduced Uhl to the movie world. Another former East German whose stories feature perceptive portraits of strong women with charming flaws (remember 1980's SOLO SUNNY?), Kohlhaase's twin comic creations here are brought vividly to life by a pair of brave actresses who seize their roles with egoless gusto. Winner of the Bavarian Film Award, a shared Silver Hugo for its leads at the 2005 Chicago festival, a screenplay prize at last year's San Sebastian festival and, perhaps most appropriately, Germany's Ernst Lubitsch award, SUMMER IN BERLIN—to be presented by its maker—is a fine way to spend a winter evening in Washington. —Eddie Cockrell

Andreas Dresen (1963) began making amateur films in 1979, subsequently studying at the now-defunct DEFA studios in East Berlin. His films include SILENT COUNTRY, NIGHT SHAPES, THE POLICEWOMAN, GRILL POINT, VOTE FOR HENRYKI, WILLENBROCK and SUMMER IN BERLIN.



SATURDAY, JANUARY 20, 12 PM
SATURDAY, JANUARY 20, 7 PM

WARCHILD

Germany/Slovenia, 2006, color, 103 min., Serbo-Croat, German and English with English subtitles
Director: Christian Wagner; **Screenplay:** Edin Hadzimahovic, Stefan Daehner; **Producers:** Christian Wagner, Dunja Klemenc; **Director of Photography:** Thomas Mauch;

Editor: Jens Klueber; **Music:** Konstantia Gourzi, Xaver Naudascher; **Cast:** Labina Mitevska, Senad Basic, Katrin Sass, Zdenko Jelcic, Crescentia Duenster, Otto Kukla, Miranda Leonhardt, Heinrich Schmieder, Milena Zupancic, Lucija Serbedzija, Joelle Ludwig; **World Sales:** Christian Wagner Film, Munich (info@wagnerfilm.de)

Thirty-year-old Senada (Labina Mitevska) is forever marked by her time in an internment camp during the Bosnian conflict. Her marriage to the intense Samir (Senad Basic) crumbled, while daughter Aida was relocated by an aid organization and may or may not still be alive. After a harrowing illegal border crossing to Ulm, Germany, orchestrated by trafficker Dzigera (Zdenko Jelcic), Senada begins a cat-and-mouse game of discovery with a local aid worker, Mrs. Jandrasko (vet Katrin Sass, the mother in GOOD BYE, LENIN!). In the pursuit of Aida, Senada discovers new truths about herself. Illustrating with incisive precision the dilemma facing those whose lives were ruptured by the conflict—and, by extension, any war, anywhere, any time—helmer Christian Wagner's assured direction is matched by the haunted, yet iron-willed performance of Mitevska, previously seen in Milo Manchevski's BEFORE THE RAIN as well as Michael Winterbottom's I WANT YOU! and WELCOME TO SARAJEVO. Winner of the screenwriting award at the 2006 Montreal World Film Festival, WARCHILD is affecting, urgent drama. —Eddie Cockrell

Christian Wagner (1959) studied modern German literature, theatrical sciences and psychology in Munich. Rejected from numerous film schools, he began making movies on his own and was a co-founder of the independent marketing/distribution company Der andere Blick. His award-winning films include WALLER'S LAST WALK, TRANSATLANTIS, and, for television, TEN CRAZY DAYS and GHETTOKIDS.



SATURDAY, JANUARY 20, 2:15 PM
SUNDAY, JANUARY 21, 2:15 PM

GOING PRIVATE (NACHBEBEN)

Switzerland, 2006, color, 98 min., Swiss German, German and English with English subtitles
Director: Stina Werenfels;

Screenplay: Petra Lueschow, Stina Werenfels; **Producers:** Karin Koch, Samir; **Director of Photography:** Piotr Jaka; **Editor:** Isabel Meier; **Music:** Winfried Grabe; **Cast:** Michael Neuenschwander, Susanne-Marie Wrage, Bettina Stucky, Georg Scharegg, Olivia Frolich, Leonardo Nigro; **World Sales:** Dschoint Ventschr, Zurich (dvfilm@dshointventschr.ch)

Ambitious Swiss investment banker HP (Michael Neuenschwander) is hosting a barbecue at his luxurious Lake Zurich villa. Though outwardly calm, HP's reeling from bad business deals, and he's hoping the relaxed atmosphere will be conducive to getting the green light for a lucrative new scheme from his boss, Philip (Georg Scharegg), who's arrived with pregnant wife Sue (Bettina Stucky). But things don't proceed according to plan. HP's cocky protégé Gutzler (Leonardo Nigro) is coming on to his alky wife (Susanne-Marie Wrage), while Philip is frantically negotiating a secret financial settlement with Danish mistress Birthe (Olivia Frolich)—who just happens to be HP's au pair. It's up to the beleaguered businessman to mediate the tiff, rein in Gutzler and salvage a barbecue that's turned into a grilling. For her first dramatic feature, Basel-born Stina Werenfels, whose temp jobs included a banking firm stint, drew on her fascination with what goes on not only behind the closed doors of bedrooms, but boardrooms as well. Terrifically acted by a group of Swiss stage vets, GOING PRIVATE pithily suggests that it's inadvisable to run personal lives as business plans. —Eddie Cockrell

Stina Werenfels (1965) was born in Basel and studied pharmacology in Zurich before enrolling in New York University's Tisch School of the Arts. Her short films and documentaries include FRAGMENTS FROM THE LOWER EAST SIDE, PASTRY, PAIN & POLITICS and MEIER MARILYN.



SATURDAY, JANUARY 20, 4:30 PM

ULTIMA THULE: A JOURNEY TO THE END OF THE WORLD (ULTIMA THULE: EINE REISE AN DEN RAND DER WELT)

Switzerland, 2005, color, 93 min., German with English subtitles
Director: Hans-Ulrich Schlumpf; **Screenplay:** Hans-Ulrich Schlumpf; **Producer:** Hans-Ulrich Schlumpf; **Director of Photography:** Pio Corradi; **Editor:** Fee Liechti; **Music:** Fazil Say; **Cast:** Stefan Kurt, Barbara Auer, Patrick Frey; **World Sales:** Ariane Film (hus@film-schlumpf.ch)

While hurling towards a pivotal business meeting, Swiss stockbroker Alfred Boehler (Stefan Kurt) drives his car into a fogbound pile-up. While his body mends in the hospital, his mind wanders in the vastness of nature, and he finds himself trekking through a spectacularly rugged primeval landscape that, over time, roughly approximates the evolution of the planet. At times he sees through the eyes of a soaring eagle that accompanies him, and visitors include three mysterious men (all played by Patrick Frey) and his concerned wife, Anita (Barbara Auer). An uncommon blend of near-death drama and eye-popping nature film, this trippy new work from veteran Hans-Ulrich Schlumpf (1993's THE CONGRESS OF THE PENGUINS) has a rare intellectual heft to match the bracing visuals of Alaska's mammoth Wrangell-St. Elias National Park. Veteran outdoors cinematographer Pio Corradi, whose extensive credits include Ulrike Koch's THE SALT MEN OF TIBET and Fredi Murer's FULL MOON and VITUS, places the viewer squarely into the wild, while pianist Fazil Say's inventively improvisational score is thrilling. —Eddie Cockrell



Hans-Ulrich Schlumpf (1939) studied art history and literature in his hometown of Zurich. He's been making films since 1974, and formed Ariane Film in 1981. His films include TRANSATLANTIQUE, THE CONGRESS OF PENGUINS and THE SWALLOWS OF GOLDRUSH.

SATURDAY, JANUARY 20, 9:15 PM
SUNDAY, JANUARY 21, 4:30 PM

A FRIEND OF MINE (EIN FREUND VON MIR)

Germany, 2006, color, 80 min., German and Spanish with English subtitles
Director: Sebastian Schipper; **Screenplay:** Sebastian Schipper; **Producers:** Maria Koepp, Tom Tykwer; **Director of Photography:** Oliver Bokelberg; **Editor:** Jeffrey Marc Harkavy; **Music:** Cravenhurst; **Cast:** Daniel Bruehl, Juergen Vogel, Sabine Timoteo; **World Sales:** Telepool, Munich (cinepool@telepool.de)



Less than 24 hours after winning a prestigious award for innovative insurance products, successful yet rudderless twenty-something Karl (Daniel Bruehl) is ordered by his boss to spend a day working undercover risk assessment at a rental firm specializing in upscale automobiles. While on the job, he meets free spirit Hans (Juergen Vogel), who lives for "the beauty of speed" and isn't averse to sharing girlfriend Stelle (Sabine Timoteo) with his new chum. But as with many combustible friendships, the boundaries of this triangle aren't so clear. The newest film in this year's program, A FRIEND OF MINE is writer-director Sebastian Schipper's much-anticipated follow-up to 1999's buddy saga ABSOLUTE GIGANTEN. As in that hit, the filmmaker (a protégé of RUN LOLA RUN director Tom Tykwer who also acts:

that's him menacing Willem Dafoe in THE ENGLISH PATIENT) continues an interest in the elusive bonds of friendship and the seductive power of expensive cars. Apropos to nothing, in support of the film Bruehl and Vogel broke Will Smith's record for appearances at premieres in a 12-hour period by attending red-carpet events in Munich, Berlin, Hamburg and Cologne last October; no word on whether or not they drove or flew between screenings.—Eddie Cockrell

Sebastian Schipper studied acting before becoming a director in 1994. In front of the camera, he can be seen in WINTER SLEEPERS and RUN, LOLA, RUN. His feature films behind the lens include GIGANTIC and A FRIEND OF MINE.

SUNDAY, JANUARY 21, 12 PM
WEDNESDAY, JANUARY 24, 9:30 PM
THURSDAY, JANUARY 25, 7 PM

TOUGH ENOUGH (KNALLHART)

Germany, 2006, color, 98 min.; German with English subtitles
Director: Detlev Buck; **Screenplay:** Zoran Drvenkar, Gregor Tessnow; **Producer:** Claus Boje; **Director of Photography:** Kolja Brandt; **Editor:** Dirk Grau; **Music:** Bert Wrede; **Cast:** David Kross, Jenny Elvers-Elbertzhagen, Erhan Emre, Inanc Oktay Oezdemir, Kida Khodr Ramadan, Arnel Taci, Kai Michael Mueller, Hans Loew, Eva Lobau; **World Sales:** The Match Factory (info@matchfactory.de)

When they're unceremoniously thrown into the streets of Berlin's upscale Zehlendorf neighborhood by her exasperated lover, bottle-blond Miriam (Jenny Elvers-Elbertzhagen) and her 15-year-old son Michael (David Kross) are forced to take a run-down flat in the urban, ethnically diverse Neukoelln district in the south. Things are rough for both of them: Miriam goes through a succession of boyfriends, and Michael has to endure these liaisons—when he's not being beaten up by local tough Errol (Inanc Oktay Oezdemir) and his henchmen. Gradually, Michael's hard-won street smarts begin to hold him in good stead. Until, that is, he becomes a bagman for local drug czar Hamal (Erhan Emre). The fifth film behind the camera for acclaimed actor Detlev Buck (AIMEE & JAGUAR, SUN ALLEY), TOUGH ENOUGH exhibits a jaundiced eye for character detail that approaches the Dickensian. Michael's trip is harrowing, to be sure, but, as this award-winning drama makes perfectly clear, in Berlin—as in any other major European metropolis at the dawn of the 21st century—one tries to live with the decisions one makes in order to survive. —Eddie Cockrell

Detlev Buck (1962) studied filmmaking in Berlin in the late 1980s. His films as director include LITTLE RABBIT, NO MORE MR. NICE GUY and JAILBIRDS. He is also a popular actor.

