German Films at MoMA The Museum of Modern Art

KINO! at Thirty: New Cinema from Germany
April 22 – 30, 2009
www.GermanyinNYC.org

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TICKET INFORMATION

Roy and Niuta Titus Theaters
The Museum of Modern Art
11 West 53rd Street, New York, NY 10019, www.moma.org

Film Admission Adults $10
Seniors (65 and over with ID) $8
Students (full-time with current ID) $6
(For admittance to film programs only)

Film tickets may be obtained for same-day screenings at no charge by presenting your Museum membership card or your Museum admission ticket stub at the Film and Media Desk.

For further information please contact
Oliver Mahrdt
Hanns Wolters International Inc.
U.S. – Representative of German Films/East Coast & Canada
phone 212-714 0100 · fax 212-643 1412
mahrdt@german-films.de
KINO! at Thirty: New Cinema from Germany

It was thirty years ago that German cinema for the first time reached the level of international acclaim that it had merited since the early 1930s. Germany won its first Academy Award for Best Foreign Language Film with Volker Schlöndorff’s The Tin Drum in 1979, while Rainer Werner Fassbinder’s masterwork The Marriage of Maria Braun opened in March that year. Werner Herzog shot and completed both Nosferatu and Woyzeck, while Margarethe von Trotta released Sisters, or the Balance of Happiness, which is included in our anniversary series. Peter Lilienthal’s Holocaust drama, David, won the Golden Bear at the Berlin Film Festival, and would two years later be released successfully in the U.S. Meanwhile Fassbinder began work on the multi-part Berlin Alexanderplatz.

Over the next three decades, while veterans of the New German Cinema continued to work, new auteurs continued to appear: strong, original and interesting films, both features and documentaries, continued to be made. A roster of some of the “newer” talents can be found in the group of filmmakers Tom Tykwer assembled for our opening night film, Germany 09 – 13 Short Films about the State of the Nation – a perfect bridge between the group who founded the Filmverlag der Autoren and the present.

Because the promise of 1979 has been kept alive by at least two generations of German directors – writers and their producers, the Department of Film maintains not only a commitment to bring this special body of work to the attention and for the enjoyment of New Yorkers but to acquire German films so that future generations of museum-goers will be able to experience these features in their original format. The Museum recently participated in the restoration of Fassbinder’s Berlin Alexanderplatz, and is currently working with the Fassbinder Foundation on the restoration of World on a Wire (1973) being prepared for 2010, and this year alone acquired two works by noted German filmmakers, Werner Schroeter and Klaus Wyborny, respectively Liebeskonzil (1982, thanks to Peter G. Brown) and Open Universe (1993, thanks to the artist).

Laurence Kardish
Senior Curator, Department of Film
The Museum of Modern Art

Organized by Laurence Kardish in co-operation with German Films (Munich) and its New York representative Oliver Mahrdt. KINO! at Thirty is presented with the support of the Goethe-Institut New York and the Consulate General of the Federal Republic of Germany, New York. Thanks to Christian Dorsch, Managing Director, German Films, Nicole Kaufmann, Project Manager, German Films, Juliane Camfield, Goethe-Institut New York and to all participating filmmakers, producers, and directors.
Dear Friends of German Cinema,

It is a great honor once again to be able to present German films to you within the context of our long-lasting cooperation with The Museum of Modern Art.

This year we are celebrating a special anniversary: Thirty years of German films at The Museum of Modern Art – a success story with numerous highlights, to which Laurence Kardish, the Senior Curator of the Department of Film has contributed with energy and stamina over the years.

His love for German cinema has been mirrored in the annual film program KINO! for decades. He has invited a multitude of important directors and films to New York, and has presented them to open minded audiences interested in foreign films. His enthusiasm and precise knowledge of the German film scene have paved the way in the U.S. for many a film “made in Germany” and helped to increase the interest in German films.

This year’s program **KINO! at Thirty: New Cinema from Germany** covers a wide spectrum: the works of German film veterans, including Werner Herzog, Margarethe von Trotta and Rainer Werner Fassbinder, as well as new and promising directing talents.

There is a lot of diversity in this year’s program, and the films are certainly all worth seeing on the silver screen.

Enjoy!

*Christian Dorsch*
Managing Director
German Films
“Look at their faces,” German director Dani Levy (GO FOR ZUCKER!) instructs his new psychiatrist, speaking of footage he’s taken of his countrymen. “Does it look like a happy nation?” If there’s a one-line synopsis of this sweepingly ambitious portmanteau film in which 13 contemporary German directors ponder the state of their country today, this is probably it. The brainchild of RUN LOLA RUN director Tom Tykwer which premiered alongside his global thriller THE INTERNATIONAL only a few months ago at the Berlinale, GERMANY 09 was inspired by the legendary 1978 omnibus film GERMANY IN AUTUMN. Like its predecessor, GERMANY 09 broods about immigrants, terrorism, capitalism, history and architecture. Levy’s segment is charmingly hilarious (look for Angela Merkel’s good-sport cameo), and incisive work is turned in by Hans Steinbichler, Isabelle Stever, Romuald Karmakar, Hans Weingartner, Fatih Akin and Tykwer himself. Amongst a handful of provocations, perhaps most resonant is Dominik Graf’s meditation on post-war city planning as metaphor for darker social urges. “Everything disappears,” ruminates the weary narrator, neatly summing up the need for such a film. “So what? That’s all.” Other directors who contributed to the project are Angela Schanelec, Nicolette Krebitz, Sylke Enders, Wolfgang Becker and Christoph Hochhäusler. Should further evidence be required that Germany is currently in the midst of a new golden age of filmmaking talent, GERMANY 09 is the bracing Exhibit A. – Eddie Cockrell

**Genre** Omnibus Film, Society  
**Category** Semi-Fictional Documentary, Feature Film Cinema  
**Year of Production** 2009  
**Directors** Fatih Akin, Wolfgang Becker, Sylke Enders, Dominik Graf, Christoph Hochhäusler, Romuald Karmakar, Nicolette Krebitz, Dani Levy, Angela Schanelec, Hans Steinbichler, Isabelle Stever, Tom Tykwer, Hans Weingartner  
**Producers** Dirk Wilutzky, Verena Rahmig  
**Production Company** Herbstfilm Produktion/Berlin, in co-production with NDR/Hamburg, in cooperation with ARTE/Strasbourg  
**Length** 151 min.  
**Sound Technology** Dolby Digital  
**Festival Screenings** Berlin 2009 (Out of Competition)  
**World Sales** The Match Factory GmbH, Michael Weber, email: info@match-factory.de, www.the-match-factory.com  

**Screening:** Wednesday, 22 April, 7:30 pm, Thursday, 30 April, 7:00 pm  

**in person:** Hans Steinbichler (director), Wolfgang Becker (director), Verena Rahmig, Dirk Wilutzky (producers)
Die Entdeckung der Currywurst

THE INVENTION OF THE CURRIED SAUSAGE

A cherished and flavorful German fast food sold at metropolitan kiosks, currywurst is sliced pork sausage slathered with a mixture of ketchup and curry powder. Popular legend holds that it was invented in Berlin or Hamburg or Essen in the waning days of World War Two, either by a bored cook or someone who accidentally dropped a tin of powder into the condiment. Director Ulla Wagner’s incident-laden adaptation of Uwe Timm’s 1993 novel about a lonely Hamburg woman who shelters an AWOL serviceman dramatizes that myth as involving melodrama. The great Barbara Sukowa inhabits Lena Brücker, whose affair with sailor Hermann Bremer (Alexander Khuon) transforms this plain Jane into a fiery beauty, even as it threatens a life in stasis as she awaits her husband’s return from the Eastern Front. So precise and affecting is her performance that it earned Sukowa, who starred for Rainer Werner Fassbinder in BERLIN ALEXANDERPLATZ and LOLA, the Best Actress prize at the 2008 Montreal World Film Festival. As with LIKE WATER FOR CHOCOLATE and other works linking gastronomy with history and affairs of the heart, THE INVENTION OF THE CURRIED SAUSAGE is a dish best served hot. – Eddie Cockrell


Ulla Wagner studied theater, journalism and German studies in Berlin. Since 1981, she has worked in film and television: as a director’s assistant, dramaturg, writer and director. Her films include: Regenbogenprinz, Unzeit, Max Mal Vier, Error, Aus und vorbei, Anna Wunder, and The Invention of the Curried Sausage (Die Entdeckung der Currywurst).

Screening: Friday, 24 April, 7:00 pm, Sunday, 26 April, 2:00 pm

in person: Ulla Wagner (director), Barbara Sukowa (leading actress)
Novemberkind

November Child

In the German-Swiss border city of Constance, creative writing professor Robert von der Mühlen (Ulrich Matthes) despairs of ever penning that elusive novel. Discovering a story he believes represents all lives torn asunder by the post-war creation of the German Democratic Republic, Robert begins a tentative friendship with Inga (Anna Maria Mühe), a town librarian who lives north of Berlin. Unbeknownst to this free spirit, Robert knows the terrible secret of Inga’s vanished mother, Anneliese (also played by Mühe in saturated flashbacks). But what responsibility has the writer for the feelings of the librarian? There are, literally, millions of stories waiting to be told about families disrupted and divided by the Berlin Wall. For his confident and perceptive graduation project from Filmakademie Württemberg, director Christian Schwochow is aided immeasurably by the galvanizing performances of Mühe, daughter of the late actor Ulrich Mühe (THE LIVES OF OTHERS) and, like Schwochow, an East German native. “Why do you get off on other people’s stories?” Inga demands of Robert, and it is a fair question: this powerful film, laudably reviewed in Germany, makes it clear that these tragic histories must be approached with a precarious balance of courage and sensitivity. – Eddie Cockrell


Christian Schwochow was born in 1978 in Bergen on the island of Rügen. After finishing school he worked as an author, speaker and reporter for various television and radio broadcasters, followed by studies from 2002-2008 in film directing at the Film Academy Baden-Württemberg. His films include: Sülze (short, 2000), Strassenschlacht (short, 2002), Soapstar (documentary, 2003), Tantalus (short, 2005), Marta und der fliegende Grossvater (2006), Jäger verlorenen Schätze (documentary series, 2007), and November Child (Novemberkind, 2008).

Screening: Saturday, 25 April, 6:30 pm, Wednesday, 29 April, 4:00 pm

in person: Christian Schwochow (director), Jochen Laube (producer)
Weltstadt

CITY OF THE WORLD

In the darkness of 16 June 2004, two drunken teenaged boys attacked a derelict in a picturesque village park in the former German Democratic Republic. Unable to rouse him and finding no valuables, they set the man on fire. Having grown up in that town, writer-director Christian Klandt and cinematographer Rene Gorski have repurposed the event as a catalyst to create five fictitious villagers from two distinct generations, following them in the 24 hours prior to the assault. Karsten (Gerdy Zint) and Till (Florian Batholomaei) are the two boys, lazy and apathetic to the point of dangerousness. Till’s girlfriend Steffi (Karoline Schuch) works in a tanning salon, while the older Heinrich (Hendrik Arnst) fights off nostalgia and vandals on the last day of his long-running Imbiss. Local policeman Günther (Justus Carrière) has a connection to the boys that isn’t immediately clear but has bearing on the outcome. “The story has a wicked banality,” cautions Klandt. “These mosaic parts that are set together independently from each other, each of them is harmless, but together they make an evil picture.” Precise and inevitable in its insidious ennui, the affecting WELTSTADT won the first films competition Silver Zenith at the 2008 Montreal festival. – Eddie Cockrell


Christian Klandt was born in 1978 in Frankfurt/Oder and grew up in a small town in East Germany. He has been studying directing at the Film & Television Academy ‘Konrad Wolf’ since 2004. Before that he worked as assistant director, camera assistant and production assistant for various film productions and for three years as assistant director at a Berlin-based theater. Weltstadt is his first feature film. His other films include: PIX (short, 2003), Sinne&Sühne (short, 2005), Schaeusteins letzter Film (2008) – winner of the Jury Award at Puchon, and Bundeskanzler Honecker (TV, 2009).

Screening: Thursday, 23 April, 7:00 pm, Wednesday, 29 April, 7:00 pm

in person: Christian Klandt (director), Martin Lischke (producer)
Discussing Germany 09: A Talk with Wolfgang Becker, Verena Rahmig, Hans Steinbichler and Dirk Wilutzky

In conjunction with the screening of the omnibus film Germany 09 [see p. 6] the Goethe-Institut New York is pleased to host a discussion on the film at the Wyoming Building, its new satellite venue in the East Village. The event brings together two of the film’s directors (Wolfgang Becker, Krankes Haus and Hans Steinbichler, Fraktur) and its producers (Verena Rahmig and Dirk Wilutzky) for a more refined focus on the issues the film sees as emerging in Germany and the world, as well as how it extends the conversation established by its 1978 predecessor, Germany in Autumn. The talk will be moderated by author/filmmaker Pia Frankenberg.

Thursday, 23 April, 6:00 pm

Goethe-Institut Wyoming Building
5 East 3rd Street (just east of Bowery)
New York, NY 10003
phone 212-439 8700
www.goethe.de/newyork

Admission is free; no reservation required
ARE YOU LOOKING FOR:
YESTERDAY GIRL, GHOSTS OR THE BLUE ANGEL?

YOU CAN FIND THEM AT THE GOETHE-INSTITUT
NEW YORK’S FILM ARCHIVE! The Goethe-Institut New York
organizes and supports a broad spectrum of exciting cultural events that
present contemporary German culture and promote international cultural
exchange. Our film archive’s DVDs and 16mm prints are available for rental
for non-commercial screenings by cultural and educational institutions
within the United States. We also maintain two downtown spaces: Ludlow 38,
a venue for innovative contemporary art, and the Goethe-Institut Wyoming
Building, our new event space. Visit www.goethe.de/newyork and
www.goethe.de/ludlow38, or email us at filmarchive@newyork.goethe.org
“The entirety of what I am is my films,” Werner Herzog says during the course of this exhilarating documentary, and the same can be said about the subject at hand: a revelatory and defiantly leisurely look at a fascinating period in recent German history, late director Laurens Straub’s REVERSE SHOT: REBELLION OF THE FILMMAKERS charts the rise and fall of legendary 1970s film production/distribution co-operative Filmverlag der Autoren, whose members included Rainer Werner Fassbinder, Wim Wenders and, of course, Herzog. From its beginnings in late 1960s Munich through the heyday of such films as ALI: FEAR EATS THE SOUL, THE GOALIE’S ANXIETY AT THE PENALTY KICK and STROSZEK, the film is liberally sprinkled with clips both familiar and rare. In addition to the 13 founding filmmakers, interviewees include producer/programmers Tom Luddy and Lynda Myles. Though Straub worked on the film for the last two years of his life before succumbing to cancer in April 2007, current events have ceded the film’s most poignant moments to now-defunct New Yorker Films founder Dan Talbot, who recalls buying early Filmverlag titles “like they were rugs.” The likes of this collective and its influence will not soon be seen again. – Eddie Cockrell


Laurens Straub was born in 1944 in Holland and passed away in 2007. After relocating to Germany in 1963, he studied acting and worked as a dramaturg, assistant director and director for theater and film. In 1970, he was one of the co-founders of the Filmverlag der Autoren.

Dominik Wessely was born in 1966 in Munich, where he studied modern history, art history and philosophy, followed by studies in directing and documentary film at the Filmakademie Baden-Württemberg. Also active as a writer and director of more than ten documentaries.

Screening: Thursday, 23 April, 4:00 pm, Saturday, 25 April, 8:30 pm

in person: Dominik Wessely (director)
Händler der vier Jahreszeiten

THE MERCHANT OF FOUR SEASONS

She is supernaturally beautiful – like an angel, or the goddess of some 1940’s movie. Kind, clear-eyed, compassionate; she is Erna, the good sister of Hans, the fruit peddler. (…) She is played by an actress named Hanna Schygulla, who, in fairness, deserves some of the credit. (…) Partly, it is from another time, the late 40’s, which suggests the style adopted by all the women who have any style in THE MERCHANT OF FOUR SEASONS.

If you can form a picture of Erna’s face you will have some notion of the style that pervades this film about Hans, who disgraces his middle-class Munich family by peddling fruit, whose big scrawny wife, Irmgard, is highly attractive to other men, and whose existence is a series of minor shocks and grinding disappointments. He suffers a heart attack, and changes his way of business and begins to succeed and to become a credit to his family.

And then his despondency really matures, and in the course of one sociable evening, knowing just what he is doing, he drinks himself to death. (…) The extraordinary range of interaction between the stolidly commonplace and the extravagantly romantic is one aspect of the imaginative freedom of THE MERCHANT OF FOUR SEASONS. And it is such freedom that allows the film its intellectual playfulness, its seriousness, its furtive ecstasy, its spare realism, its cruelty and its sometimes unnerving decency. (…)

Mr. Fassbinder (…) is still very young, and incredibly prolific and probably the surest talent in the new German cinema. (…) His work is neither easy nor ingratiating, but it is very exciting, and sometimes – as in the manifestations of the sublime Erna – moving beyond all expectation. (…)


Genre Drama Category Feature Film Cinema Year of Production 1971 Director/Screenplay Rainer Werner Fassbinder Director of Photography Dietrich Lohmann Producer Rainer Werner Fassbinder Production Company Tango Film/Munich for ZDF/Mainz Principal Cast Hans Hirschmüller, Irmin Hermann, Hanna Schygulla, Ingrid Caven Length 88 min. Sound Technology Optical Sound Festival Screenings New York 1972 Awards 3 German Film Awards 1972 World Sales Rainer Werner Fassbinder Foundation, Juliane Lorenz, email: info@fassbinderfoundation.de, www.fassbinderfoundation.de

Rainer Werner Fassbinder was born in 1945 and died in 1982. He was one of the most significant directors of the New German Cinema. In just 13 years, between 1969 and 1982, he made 44 films, including The Bitter Tears of Petra von Kant (Die bitteren Tränen der Petra von Kant, 1972), Fear Eats the Soul (Angst essen Seele auf, 1973), Fontane Effi Briest (1974), The Marriage of Maria Braun (Die Ehe der Maria Braun, 1979), Berlin Alexanderplatz (1980), Lili Marleen (1981), Lola (1981), and Querelle (1982), among others.

Screening: Saturday, 25 April, 1:30 pm, Thursday, 30 April, 4:00 pm
Maria (Jutta Lampe) is the more independent of the two siblings in Margarethe von Trotta’s SISTERS, and Anna (Gudrun Gabriel) is the more delicate. Miss von Trotta, who wrote and directed the film, defines their differences constantly, and does it in a crisp, efficient manner much like Maria’s own. (…)

Indeed, the film’s strength lies in the meticulous, if somewhat dispassionate, manner in which the sisters’ natures are contrasted and interwoven. Anna’s work as a biology student suggests something preordained and natural about her weaknesses; Maria’s extreme efficiency suggests she has long since conquered her own. These would seem to be impenetrable veneers, but Miss von Trotta is able to present the faces these women show to each other, as well as the faces they show to the world. Occasionally, the film returns to its single, stirring flashback, a glimpse of the forest both sisters imagined when, as small children, they read the same fairy tale. Even at their most disparate, they are somehow as united as adults as they were then.

SISTERS is a quietly accomplished film, and often a very good one, skillful in its examination of both the separateness and the similarity of these two women.


Margarethe von Trotta has been ranked among the most important female directors in German cinema since the 1970s, when she also made a name for herself as an actress. Today primarily active as a screenwriter and director, her most well-known films include: The Lost Honor of Katharina Blum (Die verlorene Ehre der Katharina Blum, 1975, co-directed by Volker Schlöndorff), The Second Awakening of Christa Klages (Das zweite Erwachen der Christa Klages, 1977), Marianne and Juliane (Die Bleierne Zeit, 1981), Sheer Madness (Heller Wahn, 1983), Rosa Luxemburg (1985), The Promise (Das Versprechen, 1994), and Rosenstrasse (2003), among others. In preparation: Vision – Aus dem Leben der Hildegard von Bingen with Barbara Sukowa in the lead role.

Screening: Friday, 24 April, 4:00 pm, Sunday, 26 April, 4:30 pm
Stroszek

Werner Herzog, the young German director of THE MYSTERY OF KASPER HAUSER, THE GREAT ECSTASY OF THE SCULPTOR STEINER, and AGUIRRE, THE WRATH OF GOD, doesn’t make movies that are easy to describe. (….) In a Herzog film we have to keep checking what we are hearing against what we’re seeing. They are seldom the same things, but forcing us to reconcile contradictions is one of the ways in which he works. (…)

STROSZEK, (…) is described by Mr. Herzog as a ballad, which is probably as good a way as any to categorize it initially. It’s a “road” picture. In some distant way it reminds me of EASY RIDER, but it’s an EASY RIDER without sentimentality or political paranoia. It’s terrifically, spontaneously funny and, just as spontaneously, full of unexpected pathos. (…)

STROSZEK is the tale of three mismatched friends – each a loser – who set out from Berlin to find El Dorado in northern Wisconsin, in winter, with very little money and hardly any knowledge of English. It would be difficult to imagine three people less fit for such a journey. (…)

The adventures of these three contemporary pilgrims as they attempt to settle into what they believe to be the American way of life are both bleak and uproariously funny. (…)

Constantly working against Mr. Herzog’s very cool view of the human condition is not only the humor – STROSZEK contains one of the shortest, funniest holdups I’ve ever seen in a movie – but also the physical beauty of the landscapes, the cityscapes, and the squalid interiors. This visual lyricism, which at first seems at odds with the subject, eventually becomes a further celebration of STROSZEK’s survival.


**Genre** Drama  **Category** Feature Film Cinema  **Year of Production** 1976  **Director/Screenplay** Werner Herzog  **Director of Photography** Thomas Mauch  **Producer** Walter Saxer  **Production Company** Werner Herzog Filmproduktion/Munich in co-production with ZDF/Mainz  **Principal Cast** Bruno S., Eva Mattes, Clemens Scheitz  **Length** 108 min.  **Sound Technology** Stereo  **Festival Screenings** Taormina  **Awards** Taormina 1977 (Special Prize)  **World Sales** Werner Herzog Film, email: worldsales@wernerherzog.com, www.wernerherzog.com

**Werner Herzog** was born in 1942 and has produced, written and directed more than forty films, published more than a dozen books of prose, and directed as many operas. A selection of his films includes: Fata Morgana (1971), Aguirre: The Wrath of God (Aguirre, der Zorn Gottes, 1972), Every Man for Himself and God Against All (Jeder für sich und Gott gegen alle, 1974), Woyzeck (1979), Nosferatu the Vampire (Nosferatu: Phantom der Nacht, 1979), Fitzcarraldo (1982), Cobra Verde (1988), Echoes from a Sombre Empire (Echos aus einem düsteren Reich, 1990), Scream of Stone (Schrei aus Stein, 1991), My Best Fiend (Mein liebster Feind – Klaus Kinski, 1999), Invincible (2001), Grizzly Man (2005), The Wild Blue Yonder (2005) and Encounters at the End of the World (2007) which received an Academy nomination in the category of Best Documentary Film.

**Screening:** Saturday, 25 April, 4:00 pm, Sunday 26 April, 6:30 pm
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Short, Excellent & Famous

NINE OUTSTANDING AWARD-WINNING GERMAN SHORT FILMS

Sunday, 26 April, 2009
NYU Cantor Film Center, 36 East 8 Street, New York 10003
5:30 pm – 8:00 pm
Free Admission

Opening Film TOYLAND by Jochen Alexander Freydank
Academy Award for Best Live Action Short 2009
Special Guest: Jochen Alexander Freydank

HIT THE FLOOR by Kays Khalil

COSMIC STATION by Bettina Timm

ON A WEDNESDAY NIGHT IN TOKYO by Jan Verbeek

TRUE by Tom Tykwer

THE RUNT by Andreas Hykade

POLAR by Michael Koch

JOURNEY TO THE FOREST by Jörn Staeger

MR. SCHWARTZ, MR. HAZEN & MR. HORLOCKER by Stefan Müller

For further information please contact
Deutsches Haus at NYU, 42 Washington Mews, New York 10003
phone: 212-998 8663, email: nr49@nyu.edu
www.nyu.edu/deutscheshaus
Germany in 1942: In order to protect her son, Marianne Meissner tries to make him believe that the Jewish neighbors are going on a journey to ‘Toyland’. One morning her son has disappeared – the Jewish neighbors too. TOYLAND is a film about guilt, responsibility, and lies, both big and small.

JOCHEN ALEXANDER FREYDANK  Academy Award for Best Live Action Short 2009

“This is almost a surreal moment for me, ‘cause I grew up in East Germany, so behind the wall. So West Germany was far away from me. Hollywood, that’s really far away, and the OSCAR® now, it’s incredible. And I thank the Academy. I directed this movie. Unfortunately, I produced it as well, so I spent four years of my life on this fourteen-minute movie and it was a story I really wanted to tell. And I thank all my cast and crew. I had wonderful actors to work with. I thank my co-writer Johann Bunners. I thank my cinematographer Cico Nicolaisen, my composer Ingo Frenzel. Thanks to all of you guys. And of course, I hope this bald head here is gonna help all of us in our future career. Thank you very much.”


Jochen Alexander Freydank was born in Berlin. He directed fringe theater, award-winning commercials and short films. He started his film career as first assistant director and editor before he became a screenwriter for TV and Film. He works as a producer of a TV series and is preparing his first feature film as a director. His films include: Glückliches Ende (1999), Notfall (2001), Die letzte Reise (2002), Dienst (2003).

Screening: Sunday, 26 April, 5:30 pm at NYU Cantor Film Center

in person: Jochen Alexander Freydank (director)
**Hit the Floor**

The film shows the development of home security in the age of Islamist terror. Using a documentary style, changes, influences and consequences are portrayed that have resulted from events such as September 11th. Terror, wars, distrust (of the Islamic world), prejudices etc. The second part is a documentary recreation of a true story that resulted from these prejudices and mistrust.

**JURY STATEMENT** interfilm Berlin: "With great virtuosity, the filmmaker assembled monochromatic documentary and blue screen recordings, together with graphics, very much in the style of old propaganda films. By use of a reporting voice-over and club-like soundtrack, the film gives way to a gripping thriller. The tragedy of the Menezes case is mirrored by the threatening dimension of global terror paranoia through the artistic manipulation."

**Genre** Short Film  **Category** Documentary  **Year of Production** 2006  **Director/Screenplay/Editor/Animator** Kays Khalil  **Director of Photography** Jeremy Füser, Kays Khalil, Dirk Rossbach  **Producer** Kays Khalil  **Production Company** Kays Khalil/Munich  **Length** 12 min  **Sound Technology** Stereo  **Festival Screenings** Clermont-Ferrand 2007, Bilbao 2007, Oberhausen 2007, Berlin 2007  **Awards** Short Film Festival Oberhausen 2007 (3sat-Promotional-Award), interfilm Short Film Festival Berlin 2007 (Special Mention), Signes de Nuit Festival Paris 2007 (The Prize of Signs)  **World Sales** Kays Khalil, email: k-grfx@kayskhalil.de, www.kayskhalil.de

**Kays Khalil** studied film animation from 2001-2006 at the Technical College Düsseldorf; from 2005-2006 he was on-air designer for Vox Film- und Fernseh GmbH & Co. KG; since 2006 he has been working as an on-air designer for Pro-SiebenSat1 Produktion.

**Screening:** Sunday, 26 April, 5:30 pm at NYU Cantor Film Center
fear
mistrust
confusion

why he came to London?

...a higher standard of living
...better job opportunities
...more security

closed-circuit television
developed in response to IRA bombing
Cosmic Station

Mount Aragaz in Armenia: At 3,500 m one can find the remnants of a prestige project of the Soviet Union – the Aragaz Cosmic Station. Like astronauts in a spaceship, a few scientists continue their research, hoping for a sensation: The discovery of unknown galaxies.

JURY STATEMENT Munich: “You don’t always need a lot of action to tell a fascinating story. Bettina Timm has made a poetic and very intense documentary that takes us on a faraway journey and gives us a close look at life in a remote and forgotten scientific outpost.”


Bettina Timm was born 1977 in Munich; in 1996 she started studying German literature; since 1999 she has been studying at the University of Television and Film Munich, department of documentary film; in 2001 she founded Pelle Film Productions. Her films include: Die Ohrenmeisterin (2000), Herr Zhu (2004), Ich Koch (2008).

Screening: Sunday, 26 April, 5:30 pm at NYU Cantor Film Center
On a Wednesday Night in Tokyo

Shot in one take, this video communicates the unavoidable up to the edge of the unbearable.

JURY STATEMENT Tampere: “To be in the right place at the right time with a sense of capturing the moment. In a serious but at the same time humorous film the director shows the struggle for the individual to find its place in this overcrowded world.”


Jan Verbeek was born 1966 in Bonn; from 1989-1996 he attended the Art Academy Düsseldorf, studying with Nan Hoover and Nam June Paik; from 1996-1999 he continued his postgraduate studies at the Academy of Media Arts Cologne; from 2002-2003 he received a DAAD scholarship to Japan. He attended numerous exhibitions and festivals worldwide. His films include: Interferenz (1990), Continuum (1991), Never Touch a Running System (1998-99), Skip and Return (2001).

Screening: Sunday, 26 April, 5:30 pm at NYU Cantor Film Center
The phone rings, startling Tomas, who is seated in front of the computer. He feels for the telephone receiver. Tomas is blind. His girlfriend, Francine, tells him that it’s all over and she’s leaving him. The phone drops back onto the hook. Tomas’ mind races back in a dizzying flurry of images to the moment they both met, to the couple’s most intimate moments together and to the tiny careless mistakes that eventually lead to the end of their relationship. TRUE is part of a compilation project entitled PARIS, JE T’AIME, in which a number of internationally renowned directors each tell a story in one of Paris’ twenty arrondissements.

FRANKFURTER ALLGEMEINE ZEITUNG: “TRUE, which was created as an episode for the omnibus film PARIS JE T’AIME, was like ‘revitalization therapy’, explains Tom Tykwer. And when reading the dedication in the final credits to Franka Potente, his girlfriend two years previously, one gets a feeling for what he really means. Tykwer filmed 98 scenes in four days at 31 locations – an almost record-breaking achievement. But the viewer doesn’t really need to know all that, for the intoxicating revitalization that Tykwer himself experienced during the shooting was transferred directly to TRUE. The film is exactly that which it presents: 10 minutes of happiness. A piece of art. And a whole lot more than one would expect from a short film in the Berlinale’s program.”

Tom Tykwer was born in Wuppertal in 1965. His first feature Deadly Maria (Die tödliche Maria, 1993) was named Best Film by the German Film Critics' Association in 1994, and won the Eastman Promotional Award at Hof and the Bavarian Film Award for Best Newcomer Director. He was also co-author on Wolfgang Becker's 1997 Berlin International Film Festival competition entry Life is All You Get (Das Leben ist eine Baustelle). In 1998, Tykwer was awarded a German Film Award in Silver in the category Best Feature Film for Wintersleepers (Winterschläfer, 1997). His film Run Lola Run (Lola rennt, 1998) won two German Film Awards in Gold in 1999 for Best Director and Best Feature Film, and was submitted as the German entry for the 1999 Academy Award for Best Foreign Language Film. His other films include: Because (short, 1990), Epilog (short, 1991), The Princess and the Warrior (Der Krieger und die Kaiserin, 2000), Heaven (2001), Perfume (2006), Germany 09: 13 Short Films About the State of the Nation (2008), and The International (2009), opening film of the Berlin International Film Festival.

Screening: Sunday, 26 April, 5:30 pm at NYU Cantor Film Center
THE RUNT

“Alright, I’ll give you the runt. But you take care of it, and you kill it in one year,” my uncle said.

JURY STATEMENT Annecy (FIPRESCI-Jury): “A story of the passage from childhood to adulthood, THE RUNT is 10 minutes of pure emotion, carried by a beautiful use of contrasting bright yellow and dark colors and the stylized child’s drawings. For these major qualities, THE RUNT was distinguished by the FIPRESCI prize, out of a very attractive selection.”


Andreas Hykade was born 1968 in Altötting; from 1988-1990 he studied at the Academy of Fine Arts in Stuttgart; from 1992-1995 he studied at the Film Academy Baden-Württemberg; since 1992 he has worked as a freelance filmmaker and since 2000 he has been a professor of animation at the School of Arts and Design Kassel. His films include. Der König ist tot (1990), Wir lebten im Gras (1995), Ring of Fire (2000), Tom & das Erdbeermarmeladenbrot mit Honig (TV Series, 2002-2004).

Screening: Sunday, 26 April, 5:30 pm at NYU Cantor Film Center
Polar

(GERMANY/SWITZERLAND)

Luis travels up into the mountains to see his father again for the first time in years. In an isolated vacation home, he unexpectedly meets the new family his father has been keeping from him. Pulled between the opposing forces of anger, incomprehension and the desire for intimacy, Luis tries to draw his father out, finally provoking a conflict.

JURY STATEMENT Berlin: “The fragility expressed in POLAR makes the film remarkable. POLAR is a gentle and subtle film with casually narrated poetic moments with lasting effects. The film attests to a promising film directing talent.”

Genre Short Film Category Feature Film Year of Production 2008 Director Michael Koch Screenplay Juliane Großheim, Michael Koch Director of Photography Bernhard Keller Editor Stefan Stabenow Music Knut Jensen Producer Elena von Saucken Production Company Kunsthochschule für Medien Köln (KHM)/Cologne, Kinomaton/Munich in coproduction with Dschoint Ventsch Filmproduktion/Zurich, SF Swiss Television/Zurich Principal Cast Max Brauer, André M. Hennicke, Maria Kwiatkowsky Length 29 min. Sound Technology Dolby SR Festival Screenings Winterthur 2008, Berlin 2009 (Perspective Deutsches Kino) Awards Short Film Days Winterthur 2008 (Best Swiss Short), Berlin 2009 (Special Mention “Dialogue en Perspective”) World Sales Kunsthochschule für Medien Köln (KHM), Ute Dilger, email: dilger@khm.de, www.khm.de

Michael Koch studied at the Academy of Media Arts Cologne from 2003-2008 and directed several award-winning short films, including Wir sind dir treu (We are the Faithfull, 2005), Ocean, Beckenrand (Poolside, 2006) and Spieler (2007).

Screening: Sunday, 26 April, 5:30 pm at NYU Cantor Film Center
Reise zum Wald

JOURNEY TO THE FOREST

A poetic exploration of a German myth: the forest.

JURY STATEMENT Regensburg: “Our award winner in the category of politically relevant film might be surprising at first glance: Instead of human beings, plants are the leading characters, thereby focusing the film on an antagonism described in Horkheimer and Adorno’s DIALECTIC OF EN-LIGHTENEMENT as a basic problem of modern civilization – namely, the antagonism between nature and culture. In its precise sequencing this film shows trees, or rather the idea of the ‘safe German forest’ as an archetype, cultivated in the cities as quotation. In the second part of the film we get to meet with the seemingly natural forest as a place of brittleness and of dying. There we were especially taken in by the ironic cross-cutting.”


Jörn Staeger was born 1965 in Berlin; from 1984-1991 he studied art at the Art Institute in Hamburg; since 1979 he has directed numerous short films: RAD, Depressionismus (2001), Zielpunkte der Stadt (2004), Lebensgeister (2005).

Screening: Sunday, 26 April, 5:30 pm at NYU Cantor Film Center
Mr. Schwartz, Mr. Hazen & Mr. Horlocker

Disturbed by loud music from one of his neighbors Mr. Schwartz calls the police. But initially the officer cannot ascertain anything... Then the film starts again from the view of every tenant and allows the spectator to see what really happened in each apartment: The history of a butterfly effect.

JURY STATEMENT Dresden: “A ‘film pill’ that affects your limbs like a perfidious designer drug with unknown effects. Within seconds, even the most sober audience succumbs to Stefan Müller’s superb sense for masterly cinematic exaggeration. The timing, humor, sound and art work enrapture you in this magnum opus.”


Stefan Müller was born in 1974 in Limburg and studied communication design at the University of Applied Sciences Wiesbaden and the Universidad Complutense Madrid.

Screening Sunday, 26 April, 5:30 pm at NYU Cantor Film Center
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, 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, the company was reorganized and now operates under the name: German Films Service + Marketing GmbH.

**German Films’ range of activities includes:**

- Close cooperation with major international film festivals, including Berlin, Cannes, Venice, Toronto, Locarno, San Sebastian, Montreal, Karlovy Vary, Moscow, Nyon, Shanghai, Rotterdam, San Francisco, Sydney, Gothenburg, Warsaw, Thessaloniki, Rome, and Turin, among others
- Organization of umbrella stands for German sales companies and producers at international television and film markets (Berlin, Cannes, AFM Los Angeles, Hong Kong, Shanghai)
- Staging of the "German Premieres“ industry screenings in New York, Los Angeles, Washington D. C., and Rome
- 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*), 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 Films Previews“ geared toward arthouse distributors and buyers of German films
- Selective financial Distribution Support for the foreign releases of German films
- On behalf of the association Les 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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