

## Press Release



### ***Ordinary people, extraordinary films – the programme of the Perspektive Deutsches Kino is now complete***

The unusual challenges encountered by children and youths on the streets of our big cities are themes in three of the four documentaries which make this year's **Perspektive Deutsches Kino** programme so exciting. Young filmmakers, and in particular young women filmmakers, tell stories straight out of life, though in doing so neither forget whom they are telling them about nor for whom. "Today's youngest generation of directors is not dealing with very easy topics", states section head Alfred Holighaus. "Nevertheless, the directors of this generation find means in their films to make audiences want to deal with them."

In addition to the six films already announced (see press release from December 21, 2006), six more films have been selected. The entire programme of the **Perspektive Deutsches Kino** now includes four documentaries and eight feature films.

The medium-long documentary **Zirkus is nich** by Astrid Schult is not only a distressing portrait of an eight-year-old boy from Berlin–Hellersdorf who, due to the situation in his family, is forced to take on more responsibility than many an adult would voluntarily assume. In magnificent pictures, the film also documents the resilience of a childlike originality.

The protagonists in Bettina Blümner's **Prinzessinnenbad** and Maja Classen's **Osdorf** are older. Yet here too the films observe the youths with interest and use interesting means, portraying how they face glaring problems as a result of their origins, milieu and social pressures, but cope with them in astonishing ways. One film concentrates affectionately on three girls that hang out around Kottbusser Tor in Berlin-Kreuzberg, while the other keeps an eye on some young men with migrant backgrounds in a so-called problem district in Hamburg.

The fourth documentary by Marcel Wehn goes well with the others. This film is about a man who has not only taught his filmmaking colleagues but also movie-goers to keep their eyes and ears open in the cinema. **Von einem der auszog – Wim Wenders' frühe Jahre (One Who Set Forth – Wim Wenders' Early Years)** is an astonishingly personal film about an important stage in Wim Wenders' life and work. Director Wehn asks the right people – including Wenders himself, of course – the right questions at the right time about the director's early masterpieces, from **Alice in den Städten (Alice in the Cities)** to **Im Lauf der Zeit (Kings of the Road)** and **Der amerikanische Freund (The American Friend)**.

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#### **Press Office**

Potsdamer Straße 5  
10785 Berlin

Tel. +49 • 30 • 259 20 • 707  
Fax +49 • 30 • 259 20 • 799

press@berlinale.de  
www.berlinale.de

Ein Geschäftsbereich der  
Kulturveranstaltungen des  
Bundes in Berlin (KBB) GmbH

**Geschäftsführung:**  
Dieter Kosslick  
(Intendant Internationale  
Filmfestspiele Berlin),  
Dr. Thomas Köstlin  
(Kaufmännischer Geschäftsführer),  
Dr. Bernd Scherer,  
Dr. Joachim Sartorius

Vorsitzender des Aufsichtsrats:  
Bernd Neumann

Handelsregister: Amtsgericht  
Charlottenburg Nr. 96 HRB 29357  
USt ID DE 136 78 27 46



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Two feature films, which deal with the relationship between dream and reality, an obvious but still riveting topic for the cinema, conclude the *Perspektive* programme.

In Claudia Lehmann's short psychological drama *Memoryeffekt*, a young mother's traumatic experiences are set against real places and people, and so produces both a high degree of tension and insight in its viewers.

Director Sonja Heiss – who quite rightly made a splash two years ago with her bittersweet short film *Christina ohne Kaufmann* – shatters the illusion of a dream trip in her first feature, *Hotel Very Welcome*. Her episodic film successfully includes documentary elements without excluding well-timed moments of zany humour. The film gives an account of the fruitless and therefore tragicomic attempts of young people from different countries to either find or flee from themselves at various locations in Asia.

"The fact that *one*-third of the programme of the *Perspektive* consists of powerful documentaries confirms a wonderful trend in German cinema, one which the Berlinale has consciously and actively supported for some years now", remarks Berlinale director Dieter Kosslick on this year's selection. "The fact that *two*-thirds of the films in the programme have been made by women is a trend which we would also like to support in the future."

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