



News

***Perspektive Deutsches Kino* - it's the mix that matters**

German cinema will again play an important role at the 53rd Berlin International Film Festival. Alongside its renewed strong presence in the Competition, and exciting German film discoveries in the Panorama and Forum sections, the *Perspektive Deutsches Kino* series will once again offer an attractive programme. This series, which was founded last year and strives to present films and their makers who have what it takes to shape the future of German-language cinema, has been expanded to include another screening slot. Besides the already traditional two evening screenings, there will now be an additional one in the afternoon. The Berlinale has not only reacted here to last year's huge crowds, but is also giving the ten programmes in the series a chance to reach new audiences.

This year's mix will once again be colourful, exciting and varied in content. It will include everything from documentaries to feature films, from film school debuts to improvised experiments in new digital formats. The first six contributions are now certain.

The series will open on February 7 with *Sie haben Knut*, the screen debut of director Stefan Krohmer, who has already won awards for his first TV productions. In his equally realistic and satirical ensemble film, he describes the feeling of being alive in the eighties, between political ideals and new hedonism. Martin Gypkens' *Wir*, on the other hand, is the first film about raging quarter-life crises. Here it is the feeling of today's generation of middle-roaders that shapes the stories of the young actors.

Two documentaries in the programme deal with how Germany's past lives on in the present. *Bernau liegt am Meer* by Martina Döcker impressively portrays a young neo-Nazi's struggle to emancipate himself in provincial Brandenburg. In contrast, Bernd Fischer's *Grüße aus Dachau* depicts how a town with a dreadful history futilely strives for normality.

Two examples from Cologne demonstrate originality in their use of new digital technology. *Science Fiction* by Franz Müller has two actors improvise inevitable conflicts in magical but frightful tales. In Tom Schreiber's *Narren*, a radical digital project from Wim Wenders' Road Movies Factory, the hero experiences the whirl of carnival in Cologne from its darkest side.

The selection for the *Perspektive Deutsches Kino* will be concluded within the next few days.

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