

Press Release



Perspektive Deutsches Kino: Young, Innovative Cinema

In its third year the focus of *Perspektive Deutsches Kino* on young, innovative cinema “Made in Germany” has become even broader. “This series also allows us to show films which – due to their unusual formats – would not fit into other festivals’ programmes. This year we made four finds of this kind in film schools: *Charlotte*, *Blind*, *Leise Krieger (Silent Warriors)* and *Transport*”, head of the *Perspektive* Alfred Holighaus remarked on the selection for the series.

In Germany today not only cinema itself is on the move, but also its protagonists. For the opening of *Perspektive Deutsches Kino*, they will, for instance, travel back and forth between Cologne and Berlin by hitching rides and chipping in for gas: *Mitfahrer (Traffic Affairs)* tells the story about different people whose brief trip completely changes their lives – “Short Cuts” on the autobahn.

In Jan Krüger’s first full-length feature *Unterwegs (En route)* the leading characters take to the road as well: a young couple misses out on an idyllic holiday when an uninvited but fascinating travelling companion puts their relationship to the test. During a night on the town in Frankfurt the key figure in Patrick Tauss’ tragicomedy *Der Typ (The Man)* gets an intense impression of the highs and lows of real life in Germany.

Charlotte is on the road, too – a homeless academic mingling with Berlin’s in-crowd: Ulrike von Ribbeck’s film is an eye-opening journey through the eagerly ignored dark sides of the city.

In Nicolai Rohde’s psychodrama *Zwischen Nacht und Tag (Between Night and Day)* a subway driver from Essen walks the line between hallucination and reality, wrestling with the trauma he sustained when a young woman threw herself in front of his train.

In his directing debut *Muxmäuschenstill* actor Marcus Mittermeier lets his protagonist Mux embark on a self-appointed mission to set the world to rights. Mux seeks out the painful realities – painful for others and ultimately for himself. He becomes a warrior of justice and a bounty hunter who also crosses the borders of lawfulness.

In Branwen Okpako’s political thriller *Tal der Ahnungslosen (Valley of the Innocent)* Afro-German police officer Eva Meyer’s investigation into a murder in Dresden turns into a trip back to the time before the Wall came down.

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Clearly defined locations and artificial worlds play a conspicuous role in the programme's short films. While a high-rise development in Jena-Lobeda turns into a microcosm full of displaced emotions in Saskia Jell's film *Blind*, the protagonist of Alexander Dierbach's psychological drama *Leise Krieger (Silent Warriors)* quite literally builds a cosmos of terrifying childhood memories for himself. The sci-fi atmosphere in Silvio Helbig's *Transport* is another construct, a "brave new world" providing the stage for an indifferent system with no regard for individuals.

The programme is rounded off by two very special documentaries: *Flammend' Herz (Blue Skin)* by Andrea Schuler and Oliver Ruts portrays three very old men. All three have lived fulfilled lives beyond the limits of middle-class norms, yet stayed in touch with society. Three living legends, survivors of a world still seen as alien by many, a world with a lifestyle expressed through tattoos. Holger Jancke's *Grenze (Borderline)* tells of the recent past. It is the story of five young men posted to Halberstadt in the mid-eighties to defend the western border of the socialist bloc. Their vivid recollections of the death strip seem both absurd and spine-chilling.

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