



presents

# EGOSHOOTER

a Film by \*Field Recordings\*  
Christian Becker and Oliver Schwabe

RELEASE IN GERMAN CINEMAS:  
24 February 2005

## Presskit

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## Technical Spec

<b>Running time:</b>	79 min
<b>Format:</b>	1:1,66
<b>Sound:</b>	Dolby SR

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## **Crew**

Producers	Ute Schneider Wim Wenders
Executive producer	Peter Schwartzkopff
Co-Production	WDR, Andrea Hanke
Script and Directing	Field Recordings (Christian Becker, Oliver Schwabe)
Camera	Oliver Schwabe Tom Schilling
Set Design	Anja Koch
Costume Design	Anja Koch
Editing	Achim Seidel Angelika Strelcyk
Music	Aurelio Valle Dirk Specht Calla Gary Mad Maxamon Nikki Sudden The Oliver Twist Band

## **Cast**

Jakob	Tom Schilling
Phillip	Max Timm
Mani	Camilla Renschke
Karo	Lilia Lehner
Kris	Lennie Burmeister
Louise Trecker	Nomena Struß
Piet	Simon Sean Hoffmann
Moritz	Ben Nijmeijer
Two girls	Sarah and Lena Kremer
Guest appearance (among others)	Nikki Sudden

### **German distributor:**

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A co-production of Reverse Angle Factory and WDR, funded by  
Filmstiftung NRW

## **SYNOPSIS**

19-year-old Jakob lives in Cologne, sharing a flat with his brother and the latter's girlfriend, Karo, who is pregnant. He's a drifter and obsessively records his daily life on video. He films himself while masturbating, secretly observes his brother and Karo through the lens and documents the concerts of Phillip, his friend. He gets drunk with Piet's mother, satisfies Mani on the river banks, scrounges money off pedestrians, breaks into a house and together with Phillip smashes the furniture.

Egosooter is a fragmentary document of Jakob's world. By means of association, scenes come together to form a puzzle that paints a fractured portrait of Jakob. In this experimental blending of video diary with feature film elements, atmospheric snapshots take the place of a linear narration.

## **Notes on the production**

### **January 2001**

The “radikal digital” series

The “radikal digital” series by Reverse Angle Factory, under the patronage of Wim Wenders, in co-production with broadcaster WDR and in cooperation with Filmstiftung Nordrhein Westfalen, offers chosen film-makers the chance to do make their first feature film using digital cameras. Students of filmmaking from all over Germany are invited to send in their work - amongst them Oliver Schwabe from the Kunsthochschule für Medien in Cologne.

### **Since 1998**

Oliver Schwabe starts doing a yearly series of video diaries for NDR.

“I gave a camera to each of my chosen protagonists.“, he explains, “They were all young adults aged between 15 and 22 and they all filmed one year of their lives. During that time I instructed and helped them; from time to time I looked at their filmed material and came up with suggestions. But at the end of the day they were allowed to decide what they wanted to film. When the year was over I edited the 80 hours of raw material to a 45-minute documentary- without adding commentary or additional interviews. Doing that it was sometimes hard to get a hang of the story, because so many important things had been left unfiled.”

### **June 2001**

Ute Schneider, producer and manager of Reverse Angle Factory, is impressed by the documentaries and asks Oliver Schwabe if he could imagine doing a fictitious video diary.

### **December 2001**

Oliver Schwabe teams up with Christian Becker, also a graduate from the Kunsthochschule für Medien Cologne. They have worked together before on various short films and documentary projects and Christian has some experience as a writer and director of feature films.

### **January 2002**

Field Recordings (Christian Becker and Oliver Schwabe) is founded.

Calling themselves Field Recordings they work on the concept for “Egoshoooter” together. Both film makers aim for something related to the video diary idea: Their goal is to come up with something that is very close to the actual lives of the young adults who are being portrayed. Some of them, among them rapper Max Timm and skater Ben Nijmeijer, star as themselves in the film.

Jakob, the main character, is Christian Becker’s and Oliver Schwabe’s invention. They recall: “We wanted to get to something which was close to the young adults, to create a description of the status quo - not necessarily a universally applicable portrait of a whole generation, but at least a picture of the young people we have met. Doing that we encountered again and again a way of looking at the world which

was shared: These young adults all look for the right path in life, but they absolutely do not know where they want it to lead. In themselves they carry a vague longing without being able to say what exactly it is. They feel an urgent need for change, but they are not able to put it to any use. That kind of feeling is what we wanted to catch.”

The characters in “Egoshoooter” are not capable of breaking out of their lives: “Jakob and the people around him all feel that something is not right, but they do not have a clue what they could do about it.”, Oliver Schwabe states. “ You can see it is eating them, that something is about to happen, but it is not clear which direction it is going to take.” Christian Becker adds: “Even the rapper character, who is the most active from that circle of friends, is “only” a rebel on stage - his revolution is made up of words.”

Describing the status quo as they do, the film-makers move away from a traditional, linear narrative structure: “We did not want a classical plot, we wanted to show a young adult who spends most of his time in his room and uses a camera as a means to describe his everyday life - a reality that is somewhat bitter, but at the end of the day carries some hope.” Christian Becker resumes. “ Our aim was to come up with a portrait that is made up of snapshots, fragments almost, that are only held in place by a certain atmosphere. Certainly we could have made it much easier for ourselves by having a story which had more of a plot. But it was important to us to stick to the style and the mood of the documentary video diaries.

### **December 2002**

Tom Schilling is signed for the leading part

„We were sure that this was more or less going to be a one-man-show.“, Oliver Schwabe explains. „ It had to be someone who could not only believably embody Jakobs character, but also someone you like looking at for about 80 minutes.“, Christian Becker adds. „And that almost inevitably lead us to Tom Schilling: his physical constitution, his movements, his way of talking – there is a nervous and restless quality to all of it, which seems perfectly suited for Jakob’s lack of orientation. He is exactly what we were looking for: a personality with an edge to him, someone who is capable of telling a film by himself.“

### **25<sup>th</sup> Feb –1<sup>st</sup> Mar 2003**

The whole team prepares for the shooting in the Eifel mountains area.

### **5<sup>th</sup> Mar 2003**

Shooting starts for “Egoshoooter”

During the shooting the cast shared a rented Cologne loft apartment. “That certainly helped the film”, Christian Becker finds, “the actors and the team became much closer.” The number of team members was reduced to a minimum. “During the shooting there were never more than five or six people about, that’s including the actors. That helped us to retain the kind of flexibility we wanted”. Oliver Schwabe confirms.

Apart from Tom Schilling only four other members of the “Egoshoooter” –cast had previous acting experience: Camilla Renschke, Nomena Struß, Lilia Lehner und Lennie Burmeister. Since it had been decided at an early stage that all the other parts should be done by non-actors, the film-makers had rejected the idea of a detailed script, but instead they wrote a 50-page treatment, which contained some

worked-out dialogue, but in which many scenes were left sketchy. “During the shooting we wanted as much creative freedom as possible.”, Christian Becker stresses, “Ours was one of the first treatment-based projects which was funded.”

During the shooting the treatment turned out to be a continuous work in progress. Christian Becker recalls: “Sometimes we would write stuff at night and bring it along to the set the next morning. But it was never a case of wild improvisation, we always had something in writing.”

For Tom Schilling this kind of film means a completely new experience. “I do admire his courage to let himself in on this project.” Christian Becker admits, “There was not even a split second when Tom could have known what would happen next. All he knew was that he had to be on the go for twelve hours daily, since using the video equipment allowed us to shoot almost permanently. This tour de force must have been quite hard to do for him, even more so because we wanted him to give as much of himself to the character as possible.”

Part of the camera-work is done by Tom Schilling, which presented an extra challenge to him. “In the film you get an objective view on what happens to Jacob and also his subjective view of things – and when we used the subjective view it was always Tom who did the camera”, says Oliver Schwabe, who not only does the camera for the “objective” scenes, but also shows Tom Schilling how to use it. “In our treatment we were quite clear about when we wanted the different camera perspectives. What we did not want though was to separate these two perspectives aesthetically. That’s why Tom and myself used the same camera model. At first he was a bit tense and insecure, but after a while he lost his initial shyness regarding working behind the camera – and at the end it became almost impossible to separate him from the thing!”

“In a space of 25 days Tom gained the kind of ability it took other video-diary kids a year to learn”, Christian Becker notes. “He had the camera with him all the time: Sometimes he would even spend a night on the set and when he woke up he would record statements or dreams with it. He and the camera became one entity!”

### **11<sup>th</sup> Apr 2003**

End of the shooting for “Egoshoooter”

### **25<sup>th</sup> Apr 2003 – Sept 2003**

The editing.

“Since we did not have a linear story which went from A to Z it was obvious that the main part of our work had to be the editing.” explains Christian Becker. “The filmed material amounted to a lot and from the start we had planned to spend three to four months in the editing suite, the challenge being that all the parts had to be arranged in such a way that they would become a sort of puzzle, one that if you took one scene from this fragile arrangement it would all fall apart.”

### **29<sup>th</sup> Apr 2003**

A VHS tape without sound is sent to New York.

A further element to this puzzle is the music. Seven years ago Oliver Schwabe had done a documentary on New York’s underground music scene, which is where he got to know musician Aurelio Valle. The two directors commissioned him to do the music for “Egoshoooter”. At this early stage of the editing process it was not possible to provide him with pictures from the film, so they decided on an extraordinary

method: “Christian and I put together some scenes from the history of film, most of them black and white, for example stuff from Bergman, Pasolini or de Sica, all of it without sound and lasting about one hour and a half.”, says Oliver Schwabe. “It was a beautiful way to avoid talking about music and instead use these pictures to show the kind of atmosphere we had in mind.”

“I quickly realized what the two of them wanted”, recalls Aurelio Valle. “I could sense the subtle tension inherent in those pictures. Soon I began to use them for improvisations – and the result I sent to Germany.” To supplement his music the musical score of the film also includes two songs by band Calla - Aurelio Valle is singer and guitarist with them - and among other a song by Robert Stadlober’s band Gary, a guest appearance by rock legend Nikki Sudden and some free-style rap by Max Timm alias Mad Maxonom.

## **Interview with Tom Schilling**

### **On hearing of the “Egoshooter”-project - what was your immediate reaction?**

I found it interesting. Even though I wasn't quite sure which direction it was going to take. So far I had only acted in stories which were rather conventional - therefore this project for me absolutely felt like new territory. I knew this was going to be a real challenge! First of all: the main character is present in the film all the time, it is him who tells the story - I was afraid I might get on the audience's nerves if they constantly see my face. And I wasn't even sure if I was the right one for the job since I'd always found it difficult to do improvisations. But Christian Becker and Oliver Schwabe really really wanted me. We talked a lot and they convinced me to let myself in on this experiment.

### **Did you know their earlier work?**

Yes. I looked at some of it before I met up with them. Some of Christian's short films for example. Or the short film “Freunde” (The Whiz Kids), for which Oliver did the camera work. That one showed me that he was able to use video in a very stylish way. And of course Oliver's video diaries, just to get an impression of what I had to expect.

### **Some of the protagonists from the video diaries now again appear in “Egoshooter”...**

Yes, and some of them knew each other quite well already. That's why at first I was afraid to meet the other guys: I wasn't quite sure if I as an actor would fit into this gang of cool skaters. At that point I even started smoking - I was so nervous! Fortunately I wasn't the only actor on the set. Camilla Renschke, we both starred in “Schlaraffenland” five years ago, really supported me - I was glad she was in it. Before the shooting started all of us, actors and non-actors, met up at a youth hostel outside Cologne, for rehearsals and to get to know each other.

### **Did you practice with the video camera before the shooting started? Or did you already have some experience as a cameraman?**

When I was 16 I bought a video camera, tried out a few things and did a short film called “Der heisse Genuss” - it's about me being ill and making myself a cup of tea. Apart from that I'd never been behind the camera. That's why with “Egoshooter” I felt really insecure at first and Oliver had to guide my hand when I was filming. But then it sort of got going by itself and I found it really enjoyable.

### **In “Egoshooter” there are two camera perspectives: the objective one, which shows Jakob filming and the subjective one, which shows what he is filming. Did you always do the subjective camera?**

Yes, everything that is filmed by the subjective camera is filmed by me. At times I'm in the picture myself - that's when I held the camera away from me and pointed it in my direction, or we used a bodymount construction, a self-built steel-based trestle, which was strapped on to me and which I put on like a knight's armour.

### **Did that get you in the mood to work as a cameraman yourself in the future?**

Not necessarily. With my modest means I tried to find interesting pictures I could film. And I do think that what I filmed is watchable. But beyond that I have no further ambitions regarding camera-work.

### **Did you find it difficult that the film is without a linear plot?**

No, not at all. If you use the form of a video diary that's really the nature of things. On the contrary, I really like the fact that this is not a case of traditional drama-writing, where a person goes through some change and comes out wiser or broken or a completely different person even. That's not how life really is!

### **How much did you affect the shooting process?**

Quite a lot. It started with me being very sceptical about open improvisations. Previous experiences taught me that from twenty improvisations you do there are only two really good ones. I always found the risk far too high. That's why I demanded from Christian and Oliver that there had to be a basis to every scene we did, a guiding line which tells you about the conflict, what things have to appear in the dialogue or where a scene leads to. That way we always had a basic text we could use, even though on the set we were allowed to leave it behind. Apart from that there were a lot of things I said or suggestions I made and we discussed them for quite a while. At times that led to whole scenes being rewritten.

### **So there really is quite a lot of yourself in Jakob, the character you play in "Egoshooter"?**

Yes, of course. With every part I try to be as authentic and truthful as possible. That's why every character that I play has a lot to do with myself. So you find a lot of me in Jacob.

### **For instance?**

First of all a longing for love. For people who reach out to you. And at the same time a lack of ability to deal with it if somebody actually does. And like Jacob I fall in love all the time - that's why I feel quite close to the character. Even Jakob's destructive vein has a lot to do with myself. And the dream Jakob talks about is actually mine - a dream which keeps on haunting me: I know for sure I committed a crime, but I haven't a clue why!

### **How would you characterize Jakob?**

Somebody who seeks for something, so much that it makes him blind. You find that phenomena well described in Hermann Hesse's Siddharta: "When somebody seeks for something, it can easily happen that his eyes can only see what he is looking for. That because he only thinks about what he wants to find, he is no longer able to discover, no longer able to let things enter his mind." Jakob doesn't really know what he is looking for. He only has an abstract aim, but can't say what it is - and he feels he will never get there.

### **Can you identify with that kind of feeling?**

I know this feeling only too well. But as opposed to Jakob I'm in a privileged situation, where some things just fall into my lap, so I don't actually have to make decisions.

Apart from that I get a lot of incentives and stimulations from the outside world. I believe that if you don't have the right set of people around you it is very hard to find the right way. I can see it with friends or acquaintances from when I was at school: all of them really bright, but some left school or fell by the wayside somehow, because society could not quench their thirst. Or to put it differently: because nobody kicked their ass.

### **Is that Jakob's main problem?**

I think so. You really should like him: He reflects a lot about things, tries to find his own way, thinks about what he is heading for ... But what really annoys me about him is the fact that he just doesn't get out and do things. I think that's typical for my generation: we can't get off our asses.

### **In the film Jakob's mate Phillipp talks about how simply nothing happens, about there not being a really good youth movement or culture you can identify with... Can you understand that kind of attitude towards life?**

Absolutely. Principally "Egoshooter" is a portrait of my generation - a generation of people who just hang around: It is really difficult to be against something if you live in a democratic state, which has a welfare system and a foreign policy which is more or less reasonable. So because we don't have anything to work against we develop a sort of cynical attitude and our hatred is not geared towards the system but towards other people and most of all ourselves. This feeling of not being able to like yourself in the film to me seems very authentic: Lots of people these days are already quite neurotic when they're young.

### **What is the reason for that do you think?**

It's mainly to do with a lack of responsibility by the media. Because my generation is really being formed by the media, you could say we've been educated by music TV. And what are the kind of values that are taught to us that way? It is really very few: Rap and R'n B and women. Even on afternoon TV you get lots of mobile phone commercials with naked manga females. That surely leads to a brutalization of the senses among young adults. Probably my generation is not very likable. Probably the characters in the film are not particularly likable. But that is what makes the film true I think. I just hope that the cinema audience is willing to let themselves in on this portrait of a generation, because it dares to try something new, something different to how we usually perceive things. I for my part am extremely happy with the result!

### **Tom Schilling (Jakob)**

Tom Schilling's acting career already began at the age of twelve when he was cast for the play "Im Schlagschatten des Mondes" (under the shadow of the moon) at Berliner Ensemble. During the following four years the up-and-coming actor while still at school starred in a couple of productions at this widely known theatre.

The 1982-born actor's TV debut came in 1999 with Ben Verbong's "Tatort" ( a well known German crime series) "Kinder der Gewalt ", just before his first appearance on the big screen in Friedemann Fromm's thriller "Schlaraffenland". One year later Tom Schilling did "Der Himmel kann warten", a comedy that was filmed in the US.

The role of Janosch in Hans-Christian Schmid's highly acclaimed film "Crazy", an adaptation of the novel by the same name, eventually marked this break-through. It earned him and Robert Stadlober the Bayerischer Filmpreis for best up-and-coming

actor. In 2002 he was the leading character once more in Michael Gutmann's coming-of-age story "Herz im Kopf", and 2003 saw him acting alongside Robert Stadlober again in "Verschwende deine Jugend", Benjamin Quabeck's homage to the beginnings of Neue Deutsche Welle. His most recent performances for the big screen were in Oscar Roehler's family drama "Agnes und seine Brüder" and in Dennis Gansel's "Napola – Elite für den Führer", which dealt with a boarding school in Nazi-time Germany.

### Selected films

2004	Egoshooter	Field Recordings (Christian Becker, Oliver Schwabe)
	Napola – Elite für den Führer (The führer's elite)	Dennis Gansel
	Agnes und seine Brüder (Agnes and his brothers)	Oskar Roehler
2003	Verschwende deine Jugend (Waste your youth)	Benjamin Quabeck
2002	Herz im Kopf (Heart in head)	Michael Gutman
	Weil ich gut bin! (TV) (Because I'm great!)	Miguel Alexandre
2001	Tatort: Tot bist du (You're dead)	Diethard Küster
2000	Crazy	Hans-Christian Schmid
	Der Himmel kann warten (Heaven can wait)	Brigitte Müller
1999	Schlaraffenland (Land of Milk and Honey)	Friedemann Fromm
	Tatort: Kinder der Gewalt (children of violence)	Ben Verbong

## **THE DIRECTORS OF FIELD RECORDINGS**

Christian Becker and Oliver Schwabe

### **\*FIELD RECORDINGS\***

are Christian Becker and Oliver Schwabe. Together they have realized a number of film projects. EGOSHOOTER is the first feature film of \*field recordings\*.

## **CHRISTIAN BECKER**

Christian Becker was born 1971 in Düsseldorf, Germany. He worked for agencies and as assistant photographer in Düsseldorf and in Paris. Thereafter he studied at the Academy of Media Arts Cologne and at the „Escuela de cine y television/Cuba“. Today he lives in Cologne. He writes film scripts, and works as a cutter, and director. His short films were shown at various festivals.

For „Viene del cielo“, a short film shot in Cuba, he won the first price at the Filmfestival Dresden.

#### Filmography as a Director (selection):

- 1998 Fresh Breeze (11 min, short film)
- 1998 Viene del cielo/Comes from heaven (20 min, short film)  
awarded Best short film at the Filmfest Dresden
- 1999 Digitale Autonomy (45 min, documentary)
- 1999 Little Ride (10 min, short film)
- 2000 Bait (15min, short film)
- 2002 We will see (10 min, short film)
- 2004 EGOSHOOTER (78 min, feature film)

#### Filmography Screenplays (selection):

- 1999 The Sleep
- 2000 The Allies
- 2002 The Crack
- 2004 The Invisibles

#### Filmography Video Installations (selection):

- 2004 PHLIZZ (projection for the dance piece of Vera Sander, Cologne)

#### Screenings 1998 - 2004 (selection):

- 1998 Festival Internacional de cine y television La Habana, Kuba
- 1998 International Filmfestival, Lodz, Polen
- 1998 Sehnsüchte Berlin
- 1998 Internationale Kurzfilmtage Oberhausen
- 1998 Prix Europa
- 1998 11. Filmfest Dresden
- 2000 International Filmfestival Rotterdam, Niederlande
- 2001 Tampere Filmfestival, Finland
- 2001 International Filmfestival Odense, Denmark
- 2002 Alternativa, Barcelona
- 2004 International Film Festival Society in Hong Kong
- 2004 Tallin Black Nights Film Festival, Estland
- 2004 Internationale Filmtage Hof
- 2004 Flanders International Film Festival, Ghent
- 2004 54th Locarno International Film Festival

## **OLIVER SCHWABE**

Oliver Schwabe was born 1966 in Hanover, Germany. After completing his studies in photography, he went on to study at the Academy of Media Arts, Department of Arts and Media in Cologne (GER), and at the New York University, Department of Arts and Media. He works as a photographer, film director, and video artist. His installations and films have been shown in numerous exhibitions, festivals, and art fairs. In 1999, he presented his video installation „Verstärker/Intensifier“ at the ICC in Tokyo (JPN). As director of photography, he contributed to the short film Freunde/The Whiz Kids, winning the Silver Lion at the Venice Film Festival (ITA). In the same year Schwabe was awarded the Spiridon-Neven-DuMont-Preis, Cologne (GER). Since 1998 he publishes video diaries for the German television station NDR (Norddeutscher Rundfunk).

Oliver Schwabe lives and works in Cologne, Germany.

Filmography Video Diaries (shown on German TV station NDR and 3sat):

- 1998 Behind the Wave Lies Hallig Hooge (45 min, video diary)
- 1999 Hand On Heart (45 min, video diary)
- 2001 Wrong Planet (45 min, video diary)
- 2002 If Life Is Like A Lemon... (45 min, video diary)
- 2003 Out Of East (45 min, video diary)
- 2004 Rose – Decision For A Child (45 min, video diary)
- 2004 Generation Hope (90 min, video diary)

Filmography as Director (Selection):

- 1998 Don't Bring A Dog (75 min, documentary)
- 1999 Digital Autonomy (45 min, documentary)
- 2000 Odenbach (45 min, documentary)
- 2004 EGOSHOOTER (78 min, feature film)

Filmography as Director of Photography (Selection):

- 1998 Maria ( D: Jakob Hüfner, short film)
- 1999 Angel ( D: Jan Krüger, music video for Udo Lindenberg)
- 2001 Freunde/The Whiz Kids, (D: Jan Krüger, short film) winner of the Silver Lion as Best Shortfilm, Venice 2001
- 2003 The Wandaogo´s Crocodiles ( D: Britta Wandaogo, 60 min) German Film Price 2003 in the category of Special Formats

Filmography of Video Installations (selection):

- 1998 Verstärker/Intensifier (video installation)
- 1999 Animat\_2000 (video installation)
- 2001 Tilt! (projection for the Performance O., Amsterdam)
- 2001 State of Transition/ Druckkammer (projection for the dance piece of Vera Sander, Cologne)
- 2004 PHLIZZ (projection for the dance piece of Vera Sander, Cologne)

Exhibitions and Screenings 1998 - 2004 (selection):

- 1998 Circles of Confusion, Berlin
- 1998 NYU, New York
- 1998 European Media Art Festival, Osnabrück
- 1998 ART Cologne, Köln
- 1998 Videonale 8, Bonn
- 1999 VideoLisboa, Lissabon
- 1999 Digital Bauhaus, Tokyo
- 1999 MonteVideo, Amsterdam
- 2000 17. Kassler Dokumentarfilm- und Videofestival
- 2000 24. Duisburger Filmwoche
- 2000 Museum Ludwig, Cologne
- 2001 Kokerei Zollverein Essen/Theater Oberhausen
- 2001 Tanzwerkstadt, Düsseldorf
- 2002 Schrägspurfestival, Oberstdorf
- 2004 International Film Festival Society in Hong Kong
- 2004 Internationale Filmtage Hof
- 2004 Flanders International Film Festival, Gent
- 2004 54th Locarno International Film Festival

## WIM WENDERS

Wim Wenders was born on August 14, 1945 in Düsseldorf. He lived in Düsseldorf, Koblenz and in the Ruhr District, where he graduated at a "Humanistisches Gymnasium" in Oberhausen. After 2 years of studying medicine and philosophy and a year-long stay in Paris as a painter, he attended the Academy of Film and Television in Munich from 1967 to 1970. From 1968 to 1972 he worked as a film critic for "Filmkritik" and "Süddeutsche Zeitung", among other publications. In 1971 he was one of the founding members of "Filmverlag der Autoren", the driving force behind the "New German Cinema". In 1975 he started his own production company in Berlin, "Road Movies". In 1984 he became a member of the Akademie der Künste in Berlin. He's a doctor h.c. of the Sorbonne University in Paris and of the theological faculty of the University of Fribourg. From 1991 to 1996 he was the appointed Chairman of the European Film Academy, of which he is the elected President since. Presently he is teaching film as a professor at the Hochschule für Bildende Künste in Hamburg. Together with his partner Peter Schwartzkopff he produces out of Berlin, with their company Reverse Angle. Wim Wenders lives in Los Angeles, New York and Berlin.

### Filmography Short Films

1968	Silver City
1968	Polizeifilm
1969	Alabama: 2000 Light Years From Home
1967	Schauplätze
1967	Same Player Shoots Again
1969	3 Amerikanische LP's
1974	Aus der Familie der Panzerechsen / Die Insel
1982	Reverse Angle
1982	Chambre 666
1992	Arisha, the Bear and Stone Ring
2002	Ten Minutes Older: Twelve Miles to Trona

### Filmography Feature Films

1970	Summer in the City (dedicated to the Kinks)
1971	Die Angst des Tormanns beim Elfmeter <i>The Goalkeeper's Fear of the Penalty Kick</i> <i>L'Angoisse du Gardien de But</i>
1972	Der Scharlachrote Buchstabe <i>Scarlet Letter</i> <i>La Lettre Ecarlate</i>
1973	Alice in den Städten <i>Alice in the Cities</i> <i>Alice dans les Villes</i>
1975	Falsche Bewegung <i>Wrong Move</i> <i>Faux Mouvement</i>
1976	Im Laufe der Zeit <i>Kings of the Road</i> <i>Au Fil du Temps</i>
1977	Der Amerikanische Freund <i>The American Friend</i> <i>L'Ami Américain</i>
1980	Nick's Film – Lighting over Water
1982	Hammett

- 1982 Der Stand der Dinge  
*The State of Things*  
*L'Etat des Choses*
- 1984 Paris, Texas
- 1985 Tokyo-Ga
- 1987 Der Himmel über Berlin  
*Wings of Desire*  
*Les Ailes du Désir*
- 1989 Aufzeichnungen zu Kleidern und Städten  
*Notebook on Cities and Clothes*  
*Carnet de Notes sur Vêtements et Villes*
- 1991 Bis ans Ende der Welt  
*Until the End of the World*  
*Jusqu'au Bout du Monde*
- 1993 In weiter Ferne, so nah!  
*Faraway, so Close!*  
*Si Loin, Si Proche!*
- 1994 Lisbon Story  
*Lisbonne Story*
- 1995 Par delà les Nuages (with Michelangelo Antonioni)  
*Beyond the Clouds*  
*Jenseits der Wolken*
- 1996 Die Gebrüder Skladanowsky (with students of HFF Munich)  
*A Trick of the Light*  
*Les "Lumière" de Berlin*
- 1997 The End of Violence
- 1998 The Buena Vista Social Club (nominated for Academy Award)
- 2000 The Million Dollar Hotel
- 2002 Ode to Cologne  
*Viel Passiert (Der BAP-Film)*
- 2003 The Blues Series: The Soul of a Man
- 2004 Land of Plenty
- 2005 Don't Come Knocking

Awards:

- 1972 The Goalkeeper's Fear of the Penalty Kick  
● *Prize of the Film Critics, Venice*
- 1975 Wrong Move  
● *German Film Prize/Gold (Director)*
- 1976 Kings of the Road  
● *Best Film, Chicago Film Festival*
- 1978 The American Friend  
● *German Film Prize/Gold (Director) and Silver (Production)*
- 1981 Nick's Film – Lighting over Water  
● *German Film Prize/Silver (Production)*
- 1982 State of Things  
● *Golden Lion/Fipresci Prize, Venice*  
● *German Film Prize/Silver (Production)*
- 1984/85 Paris, Texas  
● *Golden Palm, Cannes*  
● *British Academy Award (Best Director)*  
● *Prize of the French Film Critics*  
● *German film Prize/Silver (Production)*

- 1985 Tokyo-Ga  
 ● *“Outstanding film of the year”, London Film Festival*
- 1987/89 Wings of Desire  
 ● *Prize for Best Director, Cannes*  
 ● *European Film Prize (Director)*  
 ● *German Film Prize/Gold (Director)*  
 ● *Bavarian Film Prize (Director)*  
 ● *Los Angeles Film Critics Award for Best Foreign Film & Photography*  
 ● *New York Film Critics Circle (Photography)*  
 ● *Independent Spirit Award*
- 1991 ● *Friedrich Wilhelm Murnau Prize, Bielefeld*
- 1992 Until the End of the World  
 ● *Guild Prize in Gold (Best German Film)*
- 1993 Faraway, so Close!  
 ● *Grand Jury Prize, Cannes*  
 ● *Bavarian Film Prize (Director)*
- 1995 A Trick of the Light – First Act  
 ● *German Short Film Prize/Silver*
- 1998 The End of Violence  
 ● *German Film Prize/Gold (Director)*
- 1999 Buena Vista Social Club  
 ● *Audience Award Edinburgh International Film Festival*  
 ● *Best Documentary Award, European Film Awards*  
 ● *NBR Award for Best Documentary, National Board of Review*  
 ● *Golden Space Needle for Best Documentary, Seattle International Film Festival*  
 ● *Award for Best Documentary, New York Film Critics*  
 ● *Award for Best Documentary, Los Angeles Film Critics*  
 ● *Academy Award Nomination*
- 2000 The Million Dollar Hotel  
 ● *Silver Bear, Berlin Film Festival*
- 2004 *The Robert Bresson Award, Rome*
- 2004 *“Master of Cinema”, Mannheim*

## **UTE SCHNEIDER**

### Biography

- 1954 Born in Berlin
- 1981 MA German & Roman Philology at Free University of Berlin
- 1983 Marketing Assistant Löhlein & Schonert Advertising Agency, Berlin
- 1984/85 Distribution Assistant Tristan Film & TV GmbH, Hamburg
- 1986/87 Festivalorganisation/PR  
 European Low Budget Film Forum, Hamburg,  
 Festival de Film de Comedie, Vevey Schweiz
- 1987 Wrote a study about Film Distribution in Europe commissioned by the EU-Commission
- 1988-96 Managing Director EFDO (European Film Distribution Office e.V.)
- 1996-99 Producer Monaco Film GmbH Hamburg/München

Productions:

“Die Feuerengel“ (Series, RTL)  
“Hamburg - Stadt in Angst“ (TV-Movie, RTL)  
“Mordkommission“ (Series, ZDF)  
“Männer sind Schweine“ (TV-Movie, RTL)  
“Zimmer mit Frühstück“ (TV-Movie, ZDF)

2000-01 Head of Development/Vice-President Road Movies Film Production/ Das Werk AG

Co-Productions:

“Me without you“ (D: Sandra Goldbacher, UK/Ger)  
“Bend it like Beckham“ (D: Gurinder Chadha, US/UK/Ger)  
“Navigators“ (D: Ken Loach, UK/Ger)  
“Bunuel and King Solomon’s Table“ (D: Carlos Saura, SP/Ger)  
“24 Heures dans la Vie d’une Femme“ (D: Laurent Bouhnik, F/Ger)

Productions:

“radical digital“ (WDR):  
“Junimond“ (D: Hanno Hackfort), premiere in Hof 2002

2002- September 2004

Producer/Managing Director Road Movies Factory/ Reverse Angle Factory GmbH

Productions:

“radical digital“  
“Narren“ (D: Tom Schreiber), premiere Berlinale 2003, Perspektive Deutsches Kino  
“½ Miete“ (D: Marc Ottiker), premiere in Hof 2002, Rotterdam Int. Filmfestival 2003  
“Egoshoooter“ (D: Christian Becker, Oliver Schwabe)  
“Take Away“ (D: Georg Heinzen)  
“Bye-Bye Blackbird“ (D: Robinson Savary)

October 2004

Co-funded with Christof Groos Schneider+Groos Filmproduktion

## **RADICAL DIGITAL**

The Reverse Angle Factory GmbH, former Road Movies Factory, produced a slate of four films, in co-production with broadcaster WDR and in cooperation with Filmstiftung Nordrhein Westfalen.

Produced under the motto "radikal digital", these four films were made using different digital production techniques to explore the new possibilities in digital filmmaking in terms of the visuals, content and aesthetics.

Reverse Angle Factory, WDR and the Filmstiftung supported in particular, young talents, authors, film directors and directors of photography. The films' production costs are in the low-budget area. A theatrical release of the films already took place for the first three films before their television airing in the future.

Director Wim Wenders is the patron of this slate and passed on his current and past experiences with digital technologies to the up-and-coming generation.

## Quotes from the film

**Jakob:** Ok, the dream. Again what I usually dream, really: I'm in court. I'm sentenced for a thing that happened a while ago, a murder or something. But I can't remember it at all. But the worst thing is: I know I did it. It had nothing to do with me, but I know I did it, don't know why or what for, but...

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**Philipp:** Those few things that are told us by the media are just tiny, little pieces, that's so ridiculous, I mean, all you really get is misinformation. They keep our spirits up, they want us to argue about pop music, want us to caress ourselves or kick each other in the head about who's more real. If only we could at last get together and form some really good youth movement, get a crowd going that is willing to commit violence even, all of them ready to turn things upside down a bit, then we could just get going. But just look what people are like. There's simply nothing happening. And once you get people together they start arguing among themselves.

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## Jakob and Philipp on the floor

**Philipp:** That's so stupid. The more I think about it. I mean it could be everything.

**Jakob:** Sure, you could become anybody, really.

**Philipp:** A murderer, a Nazi, an asshole.

**Jakob:** A murderer? And a Nazi? I can't really see that happening.

**Philipp:** I can, but then it can see lots of things happening.

**Jakob:** A Nazi even?

**Philipp:** Sure! Do *you* know how Nazis become Nazis? I don't. That's why I can't say that I don't want to become one.

**Jakob:** You know, the really strange thing is if you go through a change and you don't notice it. Or you only realize it later. You change, and half a year later you notice that you did. And when you think about it you can't really say when you did or why you did. You just don't know.

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## Jakob and Mani.

Mani: Can you give us a kiss?

Jakob: Say, when was the last time you fell in love?

Mani: A while ago. You?

Jakob: I fall in love all the time.

Mani: I don't believe you.

Jakob: Why do you not believe me?

Mani: You don't touch girls as if you would love them.

Jakob: How do you know how I touch girls?

Mani: I know how you touch me.

Jakob: Does Piet love girls?

Mani: I'm not sure about what Piet loves.

Jakob: Have you fallen in love with him?

Mani: Nah.

Jakob: Have you fallen in love with me?

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**Jakob:** (voice over)

07/04 My bed still smells of Mani. Smells good. Found a hair that is hers.

## Newspaper quotes

A powerful portrait of loneliness, showing how a longing for love peters out to sexual kicks and how an escape from an inner void leads to self-destructive excess: Christian Becker's and Oliver Schwabe's "Egosooter". 19-year-old Jakob drifts through life without a purpose and records himself with a video camera – as if that way he could find something like a self-portrait, a shape or an identity. He secretly watches his brother with his pregnant girlfriend in the bedroom, observes himself masturbating or his friend performing as a hip-hop singer. He gets drunk, commits burglary and smashes up some furniture in the process. It is a stroke of luck to have Tom Schilling for the leading part. He already added moments of greatness to "Napola" and here, where the narrative form is that of a video diary, he brings a challenging believability to Jakob's fragmented attitude towards life.

**(Süddeutsche Zeitung)**

A likeable debut. Best of luck for its cinema release. Same for "Egosooter". The festival's most radical experiment deals with a 19-year-old's fictitious diary. Tom Schilling as a drifting boy on the look-out. Snapshots somewhere between universal "teenage angst" and the "generation crisis" attitude towards life. **(Berliner Zeitung)**

The Hofer Filmtage's hidden star is a young Berlin guy called Tom Schilling. (...) In Hof he was twice magnificent as a son of a Nazi-Gauleiter in "Napola" and as a time-wasting, drifting young adult, who tries to make up for his inner void by the means of video recordings, in Christian Becker's and Oliver Schwabe's "Egosooter". You sense that Tom Schilling will never become another Tom Cruise, but he might become another Gene Hackman. The kind of guy you could watch for hours if he read out from the New York phone directory. Consequently "Egosooter" is a one-Schilling-show, that has him roam the streets of Cologne. He hardly does anything apart from the minimum and only sometimes, if his environment becomes too banal, points the camera at himself. **(Die Welt)**

Tom Schilling's characteristically wayward presence also pervades "Egosooter", a staged video diary, where it seems as if Schilling were continuing the role he played in "Agnes and his brothers" (Agnes und seine Brüder). In a similar project with real young people the directors Christian Becker and Oliver Schwabe had established both the limits and the potential of this method. With Schilling they thus reconstructed their film format, creating situations in which the actor was able to move freely. The result is an interesting dualism – on the one hand a portrait of youth, but also a document of the courage of an actor willing to take part in this experiment.

**(Frankfurter Allgemeine Zeitung)**