



Last year's festival revisited: One of the highlights of the 1998 Film Days was the festive celebration of 40 years of the festival's existence. The Minister President of Schleswig-Holstein, Heide Simonis, seen here with festival director Andrea Kunsemüller, led the list of prominent guests. During the celebration she conferred an honorary professorship on actress, film director and Honorary President of the Nordic Film Days, Liv Ullmann.

## On the Arctic Trail

The selection process for the 1999 Nordic Film Days is in full swing. The Artistic Directors have already viewed dozens of excellent films and will be able to announce their decisions in the coming weeks. One little highlight is already apparent: it comprises films shedding light on the peoples of the Arctic cultural area. Two documentaries from Finland provide rare insight into the lives and difficulties of these peoples, who are struggling to survive the pressure to adapt to Western civilisation.

In *Antakaa Meille Luurankomme!* (*Give Us Our Skeletons*) Norwegian writer/director Paul-Anders Simma documents a conflict between Sami families and the Norwegian authorities. The families demand the return of the mortal remains of two of their ancestors from Lapland who were

hanged for murder in 1854. Their skeletons had been used again and again in experiments by the Anatomical Institute in Oslo. Present-day Samis see the two men as heroes, not as criminals, and want to bury their remains in their homeland.

*Uhri (The Sacrifice – A Film about a Forest)*, a beautiful documentary directed by Markku Lehmuskallio and Anastasia Lapsui for a series produced by Jörn Donner, portrays the life of the Selkups, a people who live as fishermen and hunters in a West Siberian forest. The 60-minute film shows the family of Yuri Milailovits Kalin, who unlike many of the other 5000 Selkups remaining have chosen not to live in the surrounding villages, but spend their lives as nomads in the forest and along the banks of the Vatyka River.

From silent movies to feature-length cartoons, from short children's films to ambitious adaptations that by no means reflect the innocent world of children: the stories of the Danish fairytale author Hans Christian Andersen are the subject of some ten programmes of films in this year's retrospective. They include such new works as *Hans Christian Andersen and the Long Shadow* and *Jack the Dullard* from Denmark or *The Snail's Wedding* from Germany, but also silent films like *Galoshes of Fortune* (1919) by Gunnar Sommerfeldt from Denmark. The very oldest extant Andersen adaptation, a 12-minute short

from 1907 made by the Danish director Viggo Larsen after the fairytale "The Tinderbox", will be shown, as well. "The Tinderbox" also forms the basis for two other films in the retrospective, a trick film from 1946 and a 1959 version made in the East German DEFA studios.

The programmes also include adaptations of such fairytales as "The Emperor's New Clothes", "The Emperor and the Nightingale", "The Hardy Tin Soldier", "The Snow Queen", "The Ugly Duckling" and "The Red Shoes". Many more films could have been shown in this sidebar, because the fairytales of the writer,

# 41<sup>st</sup> Nordic Film Days Lübeck

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## Film Days to visit Haugesund

The entire Artistic Direction of the Nordic Film Days as well as Press Officer Stephen Locke are attending the Norwegian International Film Festival in Haugesund

at the end of August in an effort to find the latest Scandinavian films and make contacts with film people, journalists and friends of the festival. Hope to see you there!

## Winners in the Filmforum

Linde Fröhlich and the Artistic Direction are currently selecting films from northern Germany for the Filmforum Schleswig-Holstein. Among the works already chosen are two prize-winning films that were subsidised by the Kulturelle Filmförderung Schleswig-Holstein. The documentary *Bismuna – An Adventure Film*, directed by Uli Kick, was awarded the MediaNet Award in Gold, a 25,000 DM prize donated by the Free State of Bavaria, during the 1999 Munich Filmfest. The film follows the project of social worker and teacher Dieter Dubbert in Bismuna, an Indian village in Nicaragua, where delinquent youths and young drug addicts from Germany are sent to work. The jury that awarded the prize said of the film: "It is impressive to experience how physical exertions and the necessities of

daily survival bring about amazing transformations. (...) This positive development in surmounting social problems is illustrated here with great humour and an infectious joy of living."

A further selection is the 10-minute film *Uferlos (New Shores)* by Marco Mittelstaedt, which was awarded the short film prize of the Panorama section of the Berlin Film Festival. Here a ten-year-old boy tries to win the recognition of tough dock workers by means of a tattoo.

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## Hans Christian Andersen on the Big Screen

### Exhibitions

Two different exhibitions will accompany the retrospective on Hans Christian Andersen.

The International Youth Library in Munich has generously provided some 250 editions of various Andersen fairytales from around the world and from different periods of time – Andersen's books are among the most frequently translated in the world.

In addition, the Danish museum Andersens Hus in Odense is sending many beautiful Andersen posters, including some rare works by Andy Warhol. Both exhibits can be seen in the Filmpalast Stadthalle.



## Rediscovering the Buddenbrooks

In anticipation of the 125th anniversary of Thomas Mann's birth, to be celebrated in the year 2000, the Nordic Film Days will show a rare discovery: the Stiftung Deutsche Kinemathek in Berlin has completely restored the original version of *Die Buddenbrooks*, Gerhard Lamprecht's 1923 adaptation of the Thomas Mann novel, adding missing frames and titles. Up until now the film was only available in a 16-mm print, but has now been put on 35-mm stock and tinted in accord with the original version.

This was the first film adaptation of Thomas Mann's novel. Born in 1897, Lamprecht achieved considerable fame with films like *Emil and the Detectives* (1931) and

*Madame Bovary* (1937) and made important contributions to film history through his catalogue and collection of material on German silent films.

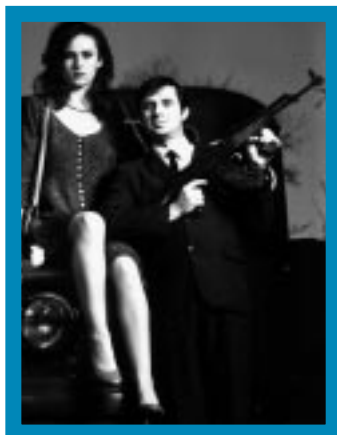
Since the exteriors were shot in Lübeck, where the novel is set, the Deutsche Kinemathek decided to hold the premiere of the restored print in Lübeck.

The Nordic Film Days will present this special event with piano accompaniment by Werner Loll, a musicologist who has been accompanying silent films with his own compositions, primarily in northern Germany, since the 1980s. The notes for the original composition by Giuseppe Becce have been lost, but the search for them goes on.

## Sometimes Mr. Nice Guy

He is at the centre of attention when he is most inconspicuous, lends unexpected greatness to the little man. When you think of the films he has been in, it is often the taciturn, slightly backward, quirky characters he portrays which remain most vividly and most delightfully in your mind.

Joachim Król shapes the films he plays in, and it is no wonder that leading German directors like Helmut Dietl, Tom Tykwer, Doris Dörrie, Sönke Wortmann, Detlev Buck, Rolf Schübel, Nico Hofmann or Peter Lichtefeld, but also Polish director Krzysztof Zanussi, have chosen to work with him. Król is naturally funny, while at the same time the characters he plays often seem surrounded by a touch of sadness. The natural authenticity of his acting should not obscure the fact that he is a trained stage actor who often goes to extremes to capture the essence of a role. To prepare for the part of Rudi Kipp in Detlev Buck's *No More Mr. Nice Guy*, for example, he moved into a home for the mentally challenged – a part that earned him his first German Film Award.



NDR Jury member Joachim Król with film partner Sophie Rois in Detlev Buck's *No More Mr. Nice Guy*

On the occasion of Joachim Król's participation in the NDR Jury the Nordic Film Days will show the above-mentioned work as well as two other of his films which he himself has selected and which reflect his special attachment to Scandinavia: Peter Lichtefeld's prize-winning feature film *Zugvögel* and the film *When the Light Comes* by Belgian director Stijn Coninx.

## Friends of the NFL

Join the Friends of the Nordic Film Days Lübeck

Support the time-honoured festival with films from Northern Europe. You can become a Member with an annual donation starting at DM 100 / EUR 50, a Patron with a contribution starting at DM 1000 / EUR 500. As a Member you will meet informally with the festival direction, artists and guests of honour.

As a Patron you are a guest of honour at all festive events and receptions of the festival, you receive honorary and complimentary tickets to various film screenings, and your name or that of your company appears in the festival catalogue.

Membership forms: Nordic Film Days Lübeck

Account for donations: Sparkasse zu Lübeck:

Bank code: (230 501 01), Account No. 1 011 329

Re.: Freundeskreis Nordische Filmtage 3400.1772

This year the North German broadcaster NDR is supporting the Nordic Film Days Lübeck for the 10th year in a row, thanks not least of all to the personal commitment of Jobst Plog, the director of NDR, who has recently also been appointed president of the Franco-German cultural channel Arte. Our picture shows *Torun Lian*, winner of last year's 25,000 mark NDR Promotion Prize for her film *Only Clouds Move the Stars*, seen here together with *Mareike Carrière* of the NDR-Jury.



## We've moved

Since August the festival office as well as the entire Office for Art and Culture of the city of Lübeck can be found at **Schildstrasse 12**.

The telephone and fax numbers have not been changed. The film entry and material department as well as the Filmforum Schleswig-Holstein are still at Mengstr. 35.

## A Palace for Film

For the sixth year in a row, the **Filmpalast Stadthalle** serves as the festival house for the Nordic Film Days. It is not only a series of screening rooms, but provides a very special venue and popular meeting place for festival guests through its combination of old and modern elements.

The Filmpalast is part of the Kieft & Kieft Filmtheater GmbH exhibitor group. The Kieft family opened its first movie theatre in Lübeck in 1948. In 1998 the Australian film exhibitors Greater Union International and the Kieft family entered into a joint venture together. The enterprise currently runs more than 40 movie theatres, including almost 20 multiplexes under the name of CineStar. Others are under construction or in the planning.

Kieft & Kieft stands for service and technology, and at the same time each cinema aims to be an essential part of the cultural life of its location. All of the Kieft theatres offer not only the necessary top mainstream productions, but also special sidebars. They act as a meeting place. Viewers are offered the highest level of filmmaking, while experiencing the theatre as a platform for communication. In this context it should be mentioned that Kieft & Kieft is one of the sponsors of the cultural capital Weimar and acts as venue for the women's film festival "femme fatale" in Dortmund.

For quality and innovation in their movie theatres and film programmes Kieft & Kieft was named, as first German exhibitor ever, "International Exhibitor of the Year" at ShoWest in Las Vegas.

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