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Cultivating New Talent at the '04 Berlinale

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by Eugene Hernandez

More than 500 filmmakers from 84 countries, the majority are directors and writers, are gathering in Berlin at the second **Talent Campus**, a week long **Berlinale** event intended to cultivate new talent via special seminars, panels and networking opportunities.



The 2nd Berlinale Talent Campus, housed at the Haus der Kulturen der Welt in Berlin.
Photo by Eugene Hernandez.

Calling the Talent Campus "a week-long summer camp for filmmakers," attendee **Elizabeth Lucas**, a filmmaker from New York added, "There is unbelievable access to top people." The director, whose short "**Isabella Rico**," has screened on the festival circuit, is shopping a pair of scripts here in Berlin. She told indieWIRE that the Talent Campus has been valuable in helping her get the lay of the land as she sorts out strategies for her approach to people in the film industry.

Producer **Peter Broderick**, formerly of **Next Wave Films**, addressed the Talent Campus earlier this week and met with Lucas and other filmmakers in one-on-one sessions after his digital filmmaking presentation.

"This is a model that will be emulated or replicated at other places," Broderick told indieWIRE, adding that it is a great opportunity for young filmmakers who wouldn't otherwise have the chance to get exposed to such seasoned members of the film community. "People are working in very different conditions," explained Broderick, adding, "Potentially (they) can find teammates to create projects with."

Director **Mike Leigh**, editor **Walter Murch**, and cinematographer **Michael Ballhaus** are among the advisors who have addressed the Campus this week. Director Elizabeth Lucas recommends that next year organizers create even more opportunities for smaller, intimate sessions with the counselors, "perhaps something active, like





IMAGE Film and Video's Brian Newman with Talent Campus advisor Peter Broderick. Photo by Eugene Hernandez.

actors working on a scene together," she suggested. "Smaller group things and demos are always best."

IFP Shepherds New U.S. Filmmakers in Berlin

Fourteen new films, from a crop of new filmmakers from the United States, are having their European debut here in Berlin at the **European Film Market** as part of a special showcase from the annual **IFP Market** in New York. Some of the movies are also participating in the festival, like **Josh Marston's** Berlinale competition entry "**Maria Full of Grace**," **Rodney Evans' "Brother to Brother"** in the

Panorama section, and **Robert Stone's "Neverland: The Rise and Fall of the Symbionese Liberation Army," Jennifer Todd Reeves' "The Time We Killed"** and **Paul Cronin's "Film as Subversive Art: Amos Vogel and Cinema 16"** in the Forum.

Projects screening exclusively in the Market here in Berlin include a number of **Sundance 2004** award winners and competition entries: **Ross Kaufman & Zana Briski's "Born Into Brothels"** (documentary audience prize), **Catherine Tambini, Carlos Sandoval and Nigel Nobel's "Farmingville"** (documentary special jury award), **Ramona Diaz's "Imelda"** (cinematography award), and other projects from Sundance include **Nicole Kassell's** dramatic competition entry "**The Woodsman.**" Other films participating include **Benno Schoberth's** 2004 **Slamdance** and **Cinequest** entry, "**Shelter,**" **Gretchen Berland & Mike Majoros' 2003 Cinequest** entry, "**Rolling,**" **Marjan Sanfina & Joseph Boyle's "Seeds,"** and **Barbara Rick's "In Good Conscience: Sister Jeannine Gramick's Journey of Faith."**

New Critical Voices

This year's Talent Campus is also welcoming a new crop of eleven young film journalists from eleven countries who are publishing the daily "Talent Press" newsletter. In the paper, young critics are offering their takes on some of the festivals buzz films and giving Berlinale attendees a perspective on festival films not found in the more tradition trade press.



Rodney Evans ("Brother to Brother") with IFP/New York head Michelle Byrd at the IFP/Kodak dinner in Berlin on Tuesday. Photo by Eugene Hernandez.

"To examine close-ups used by a director is one way to cut to the heart of what he or she wants to express," writes **Saul Symonds** in a review, " In **Catherine Breillat's 'Anatomy of Hell'** the close-ups are reserved for the anus and the vagina of the central female character. In Breillat's vision it is through these orifices that the truest form of inter-human communication is realized."

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