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**From The Director and Star of
RUN LOLA RUN**

**"A MATHEMATICALLY
ELEGANT FILM! HAS
THE STRUCTURE
OF AN ELABORATE
MIND-TEASING PUZZLE!"**

**Stephen Holden,
THE NEW YORK TIMES**

**"ANOTHER WINNER
FROM TOM TYKWER!"**

Lou Lumenick, NEW YORK POST

**"SPELLBINDING!
A MODERNIST FABLE
WITH A MADLY ROMANTIC SOUL!"**

Joe Morgenstern, WALL STREET JOURNAL

**THE
PRINCESS
AND THE
WARRIOR**

The latest film from the director of *Run Lola Run*, this dazzling romance concerns the developing relationship between an ex-soldier turned robber and a nurse (Franka Potente from *Lola*) whose destinies intersect when he saves her life. A chilly modern fairy tale, the movie re-examines the earlier film's fascination with chance, coincidence and destiny, but this time almost in slow motion.

GERMANY • 2000 • 130 mins • Color • In German with English subtitles

In 'Princess and Warrior,' a Dazzling Fable of Love

The romantic thriller deftly mixes destiny and redemption and stays strong until the end.

KEVIN THOMAS

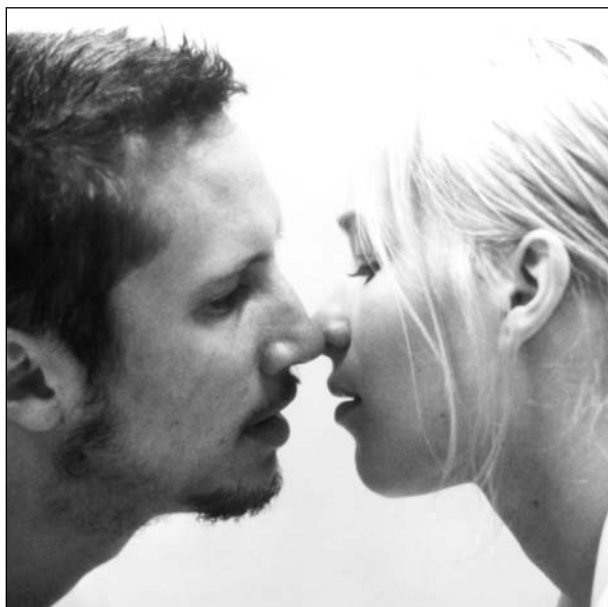
Only a filmmaker of talent, daring and confidence could have a prayer of pulling off a romantic thriller as audacious as "The Princess and the Warrior." However, Germany's prodigious Tom Tykwer, reunited with his charismatic "Run Lola Run" star Franka Potente, is just the man for the job.

In collaboration with a cinematographer, Frank Griebe, who can seemingly do anything with a camera, and with composers Johnny Kilmeck and Reinhold Heil, with whom Tykwer himself created a tense, mood-sustaining score, the director has fashioned a superior entertainment. Endlessly imaginative and unpredictable, "The Princess and the Warrior" is a heady yet disciplined work, a dazzling fable of love, destiny and redemption.

A plot loaded with twists and turns is set in motion when a young woman, living in an old house perched on a remote promontory overlooking the sea, asks her friend Sissi (Potente) to handle some business for her at a bank in the bustling city of Wuppertal—Tykwer's hometown. A dedicated nurse at a psychiatric hospital on the outskirts of the city, Sissi never makes it to the bank because she is struck by a large truck; she almost certainly would have died had not a young man, Bodo (Benno Furrmann), performed a tracheotomy on her. As suddenly as he appeared, he vanishes.

After almost two months in the hospital, Sissi, who suffered a broken leg and presumably other injuries, is released to a warm welcome upon her return to work. But the normally assured Sissi finds herself thrown for a loop. She remarks to a colleague that she feels overcome with a sense that nothing will ever be the same again, and a perceptive colleague suggests that in reality she fears that everything will be the same. In the momentary clasp of Bodo's hand, Sissi felt a mystical bond that seems emotional and sexual. With little to go on, not even his name, Sissi is determined to find Bodo.

In writing his script, Tykwer has followed one of Hitchcock's basic precepts in creating suspense: keeping the audience in the know while keeping the protagonists in the dark. In short we already know why Bodo happened to be on hand to come to Sissi's rescue, and we will soon be discovering more about him than Sissi does. Of course, neither they nor we will get the full picture until a finish that includes a stroke of exceptional inspiration. All that needs be said of the mind-boggling unfolding of the story is to remark that, if Sissi is a young woman who discovers she has the capacity to risk everything for love, then Bodo is a young man who rejects love more strongly than anything else.



This film demands much more acting than sprinting from Potente than "Run Lola Run" did, and she is more than up to the challenge, creating a compelling portrait of a young woman who beneath a demure surface is as coolly daring as a comic book heroine. Furrmann's rugged Bodo is a man in torment and desperation for a much greater reason than we at first realize. Sissi's charges at the hospital possess more impact and individuality than is usually the case with movie depictions of mental patients, and Joachim Krol lends a strong presence as Bodo's staunch, protective older brother.

"The Princess and the Warrior," which is more like Tykwer's terrific "Winter Sleeper" than like the celebrated "Lola," has been constructed with a bravura circularity and a bold fatalistic use of coincidence. Two hours and seven minutes is a lengthy running time for any kind of movie—especially a romantic thriller—but it's exactly right for "The Princess and the Warrior," a film that never falters for an instant.

THE PRINCESS AND THE WARRIOR

Writer-director Tom Tykwer. Producers Stefan Arndt, Maria Kopf. Cinematographer Frank Griebe. Editor Mathilde Bonnefoy. Music Tykwer, Johnny Kilmeck and Reinhold Heil. Sound designer Dirk Jacobs. Costumes Monika Jacobs. Set designer Uli Hanisch. In German, with English subtitles. Running time: 1 hour, 34 minutes. WITH: Franka Potente (Sissi), Benno Furrmann (Bodo), Joachim Krol (Walter), Lars Rudolph (Steini).

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