working with HIV-positive children in Rio. Treut also pursued the theme of transgender first introduced in My Father is Coming in the documentary Gendernauts: A Journey through Shifting Identities (1999). In 2009 Treut finally released her next feature length fictional film, Ghosted, which, like Virgin Machine and My Father is Coming, deals with the topic of lesbian attraction across national boundaries.

Alice A. Kuzniar

Lola and Billy the Kid
Lola und Bilidikid

Production Companies:
Boje Buck Produktion
Westdeutscher Rundfunk (WDR)
Zero Film GmbH

Distributors:
Delphi Filmverleih Produktion,
Good Machine International
K Films

Director:
Kutluğ Ataman

Producer:
Martin Hagemann

Screenwriter:
Kutluğ Ataman

Art Director:
Mona Kino

Cinematographer:
Chris Squires

Composer:
Arpad Bondy

Editor:
Ewa J. Lind

Duration:
95 minutes

Genre:
Drama
Queer Cinema

Synopsis
This film is partly about the love story between two of the main gay male characters Lola (Mukli) and Billy, also known as Bilidikid (Yıldız). Alongside Şehrazat (Perk) and Kalipso (Ozdemir) Lola is a drag performer in a group called Die Gastarbeiterinnen (“the female guest-workers”). Billy and his brother, Iskender (Yılmaz), are hustlers. Lola has two brothers, whom the viewer encounters: an older brother, Osman (Mete) and a younger brother, Murat (Davrat), whom one first sees in a gay cruising spot. Lola has never met Murat, because she was forced to leave her home when she was younger because she was gay. There are also three xenophobic, young, white German males, Rudy (Herren), Hendryk (Irrek) and Walter (Andres) who harass and intimidate Lola and attack Lola and Murat. Iskender brings into the plot a thread of his budding relationship with an older, aristocratic, white German man, Friedrich (Gerber), whom Iskender met after a sexual encounter in a park. Friedrich’s mother, Ute (Keller) is very involved with his affairs. The relationship between Lola and Billy finds tension in Billy’s continuing hustling, as well as his desire for Lola to undergo a sex change operation. In Billy’s eyes the latter would allow them to live normally ‘as man and wife.’ After Murat’s brother, Osman, tries to force him to have sex with a female prostitute, Murat runs away from home. Murat then meets Billy, who introduces him to the world of hustling in public men’s rooms. After Lola is found dead, floating in the Spree River, Murat finds out from Şehrazat and Kalipso that Osman raped Lola upon discovering that he was gay. In their belief that the three xenophobic young men are responsible for Lola’s death, Billi and Murat lure them into an abandoned factory. After Billi castrates Rudy, he kills Hendryk but not before he is fatally wounded. Murat discovers from Walter, who has escaped alive, that none of them was responsible for Lola’s death. Murat knows that it was Osman who had killed Lola. Murat confronts Osman, thereby informing his mother of the circumstances surrounding Lola’s death.

Critique
Lola und Bilidikid was Turkish-born Kutluğ Ataman’s second film and his only one set and produced in Germany. Ataman’s work as an artist and documentary film-maker in Turkey, Great Britain and
The Einstein of Sex: Life and Work of Dr. M. Hirschfeld
Der Einstein des Sex: Leben und Werk des Dr. Hirschfeld

Production Companies:
Argus Film Produktion
Arte

The United States is visible in Lola as the artful creation of various scenes combines with his aim of bringing to light the lives of marginalized populations. The film was originally to be produced and filmed in Turkey, but financing was more readily available in Germany, making the German focus an alteration of the original project. Nonetheless, the film served a distinct and necessary purpose of highlighting the gay Turkish-German subculture in Germany, and Berlin in particular. The film, however, is overloaded with dramatic material that limits the overall success of the film's narrative. The acting, cinematography and plot create a filmic world that is at times reminiscent of Westerns and melodramas. The film often features dark sets, scenes shot at night, haunting music and overcast weather, all of which contribute to its sombre and sometimes eerie atmosphere. The focus on Turkish-German gay subculture fascinated critics and reviewers, most of whom received the film positively. Some hailed the arrival of a new generation of (Turkish/Turkish-German) film-makers creating new and noteworthy films around this time. These film-makers (e.g. Fatih Akin, Thomas Arslan, and Yüksel Yavuz) aim to take films beyond the common trope of racial minorities as victims.

This film appeared amid the public debates of the late 1990s surrounding German and double citizenship, making it all the more intriguing, as the public discussions likely coloured audiences' and critics' reception. In 2000 German citizenship laws changed to allow for individuals born on German soil to non-German parents, who have resided in Germany legally for at least eight years, to apply for German citizenship (Adelson 2005: 7). Ataman's film is thus a part of a contemporary trend, which contributed to increased visibility of Germany's largest racial/ethnic minority. This film, however, remains unusual among its counterparts because of its treatment of race and (transgender) sexuality against a German background.

Kyle Frackman

Synopsis
This docudrama re-enacts events in the life of the early twentieth century German-Jewish sexologist Dr. Magnus Hirschfeld (1868–1935) (von Wangenheim). In childhood, Hirschfeld demonstrates an interest in sexuality, drawing pictures of copulating animals. What his father deems a scientific study turns into a physical one with his foster brother, Richard (Peter Ehrlich). After his father's death, and through his uncle's support, Hirschfeld begins studying medicine. The students are taught to classify homosexuals as mentally ill. Fearing the same, Robert leaves Hirschfeld, who uses his loss as the impulse to study sexuality. He opens a clinic as a doctor of psychology. After losing a cloistered patient to suicide and another to blackmail, Hirschfeld starts building a scientific case against