

'Berlin, Berlin: Lolle on the Run' does not fly



CHENNAI: About 17 years ago, the German drama “Berlin, Berlin” became a TV sensation. Most of it centered around Lolle Holzmann (played by Felicitas Woll) as she drowns in a dilemma over choosing between two men. Netflix now comes with a kind of sequel to the German show, “Berlin, Berlin: Lolle on the Run,” helmed by Franziska Meyer Price and essayed by the same lead actress.



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I am not sure how many who loved the TV film would remember it now or even be able to connect with the Netflix offering. It can pass off as a standalone work, although Holzmann still appears confused about the man she wants to marry and start a family with.

As the movie begins to roll, we see Holzmann in her white bridal gown eager to say “I do” to a balding Hart (Matthias Klimsa). The two have decided to sell off the company they created and move away to a more secure future.

But the stars have something else in store for her, and just seconds before she and Hart are to exchange rings and marriage vows, her former lover Sven (Jan Sosniok) appears and pleads with her to rethink. It turns out that Sven and her had met a few days before the wedding.



The film stars Matthias Klimsa and Jan Sosniok. Supplied

Holzmann runs away from the altar, gets into her car and ends up before a judge who sentences her to many hours of community service, where she meets Dana (Janina Uhse). It is a rollercoaster ride for them, and they stray into forests (where she even hallucinates) with Hart and Sven hot on their heels.

Penned by David Safier and Ben Safier, the film stays true to its title. Holzmann is literally on the run, running away from the responsibility of making a choice between Hart and Sven. “If you stand between two men, you really love neither,” Dana tells her early on in their adventure.

“Berlin, Berlin: Lolle on the Run” is not a work that will stay with us. Often it looks juvenile, and the kind of superb humor we have seen in some German movies — most notably in the 2016 “Toni Erdmann,” which premiered at Cannes — is lacking in Price’s work. Many of the conversations between the characters lack the punch to tickle you. And the movie does not take off, not quite.
