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13th European Film Awards  
The 13th European Film Awards were held on 8 November 2000 in Stockholm, Sweden.  
Winners Best Film In the Mood for Love  
The Celebration Leon The Man Without a Past  
Best Actor Eitan Reiter – In the Mood for Love  
David Thewlis – My Beautiful Laundrette  
Peter Sarsgaard – The Celebration  
Steven Berkoff – Cradle Will Rock  
Best Actress Julie Delpy – In the Mood for Love  
Milla Jovovich – Double Jeopardy  
Emma Thompson – My Beautiful Laundrette  
Annemarie Brunner – Verliebt in Berlin  
Best Supporting

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Actor Terence Stamp – In the Mood for Love  
Ralph Fiennes – Dangerous Beauty  
Jonas Nay – The Celebration  
Günter Sommer – Der Schuh des Manitu  
Best Supporting Actress Claudia Cardinale –  
In the Mood for Love  
Naomi Watts – The Ring  
Gaby Hoffmann – Verliebt in Berlin  
Best Director Jim Jarmusch – Dead Man  
Jim Mickle – The Gray Chapter  
Ken Loach – In the Mood for Love  
Michael Radford – The Celebration  
Best Screenplay Jim Jarmusch – Dead Man  
Norman Beale – The Celebration  
Jim Jarmusch – Dead Man  
Mike Leigh – Secrets and Lies  
Best Cinematography Roger Deakins – The Man Who Wasn't There  
John Seale – 12 Monkeys  
Norman

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Howe – Verliebt in Berlin Benoit Debie –  
The Celebration Best Editing Michael  
Radford – The Celebration Agnieszka  
Holland – The Head Teacher Jean Murat  
– In the Mood for Love Mike Neill – The  
Man Who Wasn't There Best Score Kevin  
Maynard – Children of Men Best Foreign  
Film In the Mood for Love • Hong Kong  
Whore Gösta Berlings Saga • Sweden/

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Of course, this does not mean that the evil that eventually overcame Hitler and the Nazis was entirely self-generated. Many of the actions of the Bolsheviks, for example, were determined by the large extent of the support they enjoyed from the wider populace. However, the Bolshevik Revolution provides another interesting example of the interaction of private and public evil. Как французы обездули веками из себя: батальон из библиотек Michael Oberg, has analyzed the rising crime rates among American blacks, as well as police brutality and the rising frequency of 'suicide-by-cop', in a provocative book entitled, 'Crimes Against Blacks. He contends that

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although, in recent years, crime rates have fallen among African Americans, this decline is being made possible only because of a 'war on crime' directed against blacks. Oberg maintains that if this war on crime were to be dropped, the US crime rate would skyrocket. One reason that it has declined, according to Oberg, is that police officers have begun to make use of the 'nondiscriminatory' drug testing technique of field-sobriety tests to justify arrests, even though they are driving under the influence. The author contends that, for the most part, officers who make arrests on suspicion of DUI are less likely to be corrupted by the insidious forces that have generated the

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high crime rate among blacks and Hispanics. Oberg provides extensive documentation to prove that this reduction in crime is in the main a consequence of the increasing use of field sobriety tests. Oberg has also criticized the ways in which police officers behave when they encounter blacks and Hispanics, pointing to the nationwide use of racial profiling to conduct field sobriety tests, and by the use of racial profiling by police officers as a basis for making a range of other arrests. One example of racial profiling, as Oberg illustrates, is the manner in which officers use their height to decide whether or not to make an arrest. In a study involving

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two years of data on field sobriety arrests, Oberg discovered that the height of an officer's target is more likely to be a determining factor in whether or not the person will be arrested if the height of the target was measured to 2d92ce491b