

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N. Y. 10019

Cable: Modernart

#43

for immediate release

11/12/82

RECENT FILMS FROM WEST GERMANY

12 NEW YORK PREMIERES AT MoMA

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The films in this program are distinguished by a remarkable degree of social consciousness and inquiry. From the Third Reich era to the present, German society is illuminated by twelve distinctly individual viewpoints.

BERLIN ALEXANDERPLATZ by RAINER WERNER FASSBINDER: 12/4&5; 12/11&12

The American premiere of R.W. FASSBINDER's fifteen-hour BERLIN ALEXANDERPLATZ is a highlight of RECENT FILMS FROM WEST GERMANY. Filmed for German and Italian television, it is a faithful adaptation of Alfred Döblin's 1929 novel. Günter Lamprecht stars as Franz Biberkopf, the unlucky protagonist enmeshed in the bleak working-class life of pre-war Berlin. Barbara Sukowa, Hanna Schygulla, Elizabeth Trisenaar and Gottfried John are also featured. BERLIN ALEXANDERPLATZ will be screened twice in its entirety over two weekends (see attached schedule). Presented courtesy of TeleCulture, Inc.

THE LAST HOLE (DAS LETZTE LOCH) by HERBERT ACHTERNBUSCH: 12/2/2:30 and 12/6/6:00

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AFTER MIDNIGHT (NACH MITTERNACHT) by WOLF GREMM: 12/2/6:00; 12/3/2:30

In AFTER MIDNIGHT the Nazi era is again the focus. Based on the 1937 novel by Irmgard Keun, an anti-Nazi who escaped Germany and makes a cameo appearance in the film, AFTER MIDNIGHT depicts a young woman's growing resistance to the fascism gathering force around her; the German bourgeoisie of 1935 is bitterly etched through 18-year-old Sanne's eyes.

IF ONLY THE RAIN (a.k.a. RAINDROPS) (REGENTROPFEN) by MICHAEL HOFFMANN and HARRY RAYMON: 12/31/2:30; 1/2/2:30

Set in a small town in 1933, IF ONLY THE RAIN portrays a German Jewish family's growing awareness of the Nazi threat. Told in a straightforward narrative style, the film avoids pathos and stereotypes by using the family's ten-year-old son as the focal figure; Benny regards his surroundings, his German and Jewish neighbors, the family fortunes and the evolution of Nazism with a child's equanimity. "RAINDROPS should be seen by any who wonder about one of the burning questions of this century: how afflicted, persecuted Jews under the Third Reich reacted to the increasingly stifling conditions in the early 1930's before the Holocaust actually reached its historical high point." (Holloway, Variety.)

THE LOGIC OF EMOTION (LOGIK DES GEFÜHLS) by INGO KRATISCH: 12/3/6:00; 12/6/2:30

A smugly confident businessman, played by Rüdiger Vogler, is paralyzed by despair when his wife (Daphne Moore) leaves him; in this present-day drama, affluent Berlin society is reflected in the emotional breakdown of a single couple.

OUR BODIES ARE STILL ALIVE (UNSERE LEICHEN LEBEN NOCH) by ROSA VON PRAUNHEIM: 12/7/2:30; 12/10/6:00

ROSA VON PRAUNHEIM is one of the leading independent figures in the resurgence of German cinema; OUR BODIES ARE STILL ALIVE is the fifth of his films to be screened at MoMA. In this latest film, von Praunheim

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The prolific LOTHAR LAMBERT is another prodigy of the Berlin Underground. His independently-funded films, costing an average of \$5,000, are hastily-made collaborations with friends and sidekicks improvising dialogue and settings. As David Overbey writes: "Name a subject -- no matter how "taboo" -- and Lambert has probably already been at it, picking it apart and laughing at it as the pieces fall around our ears." FUCKING CITY describes a bourgeois couple's sorry search for sexual thrills; when the bored husband adds a 16mm camera to the various proceedings, Lambert achieves a parody of his own brand of underground filmmaking as well as advancing the slice-of-lowlife plot.

PALERMO OR WOLFSBURG (PALERMO ODER WOLFSBURG) by WERNER SCHROETER:
12/23/2:30; 12/26/5:00

The plight of the foreign guest worker is the subject of Schroeter's three-hour story of a young Sicilian who leaves Palermo to work in the Volkswagen factory in Wolfsburg. Schroeter, who is noted as both an experimental filmmaker and an opera director, brings something of both these disciplines to the film, which culminates in a darkly satiric courtroom drama.

THE PATRIOT (DIE PATRIOTIN) by ALEXANDER KLUGE: 12/23/6:00; 12/24/2:30

"THE PATRIOT offers another complex metaphor on German history, past and present, which deserves a couple of viewings to crack its ascetic, esthetic shell." (Holloway, Variety.) A history teacher (Hannelore Hoger), frustrated by the elusive reality of book-history, sets out with a spade on her shoulder to break the earth in search of historical truth. Kluge takes his investigation of Germany's past beyond a portrait of history, and into a search for the meaning of history itself.

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DOMINO by THOMAS BRASCH: 12/26/2:30; 12/27/2:30

Director, screenwriter, poet, novelist and playwright THOMAS BRASCH left East Germany in 1976 as a dissident. Katharina Thalbach, who stars as Lisa B., is also an East German emigre and is now one of West Germany's leading actresses. Brasch's DOMINO relates the breakdown of a young actress, Lisa, who regards the world around her with increasing confusion, rendered by Brasch in crisp black-and-white visualizations of her hallucinatory state.

ASPHALT NIGHT (ASPHALTNACHT) by PETER FRATZSCHER: 12/27/6:00; 12/30/2:30

Berlin's black-leather rock-and-roll subculture is portrayed in ASPHALT NIGHT, which follows the fortunes of a group of musicians and hangers-on through a single night. There's a new generation gap in this film: a 30-year-old veteran rock composer and a 17-year-old punk rocker are at philosophical odds.

DEATH IN THE CAR WASH (DER TOD EN DER WASCHSTRASSE) by FRIEDEMANN SCHULZ: 12/28/2:30; 12/30/6:00

Like ASPHALT NIGHT, DEATH IN THE CAR WASH depicts a volatile and alienated generation of present-day German youth. Peter Zirwas, drop-out, car wash attendant, and incipient writer, makes an uneasy transition between school and a job, the parental home and the independence of adulthood.

RECENT FILMS FROM WEST GERMANY is organized by Adrienne Mancia, Curator, Larry Kardish, Associate Curator in the Department of Film, and Ingrid Scheib-Rothbart, Film Coordinator, Goethe House. For their support special thanks are due to Jordan Bock, Dr. Knut Heuer, Bill Meyers, Chris Sievernich, and Dr. Christoph Wecker.

The Museum's film program is made possible by grants from the New York State Council on the Arts and the National Endowment for the Arts.

A COMPLETE SCHEDULE IS ATTACHED.

For daily film schedules and ticket information the public may call: 708-9490

For further information, please contact Alicia Springer, Film Press Representative, (212) 708-9752

SCHEDULE

RECENT FILMS FROM WEST GERMANY

December 2, 1982 - January 2, 1983

THE ROY AND NIUTA TITUS THEATER 2

- Thurs. 12/2/2:30: THE LAST HOLE (DAS LETZTE LOCH). 1981. Herbert Achternbusch. With Achternbusch, Annamirl Bierbichler. 92 min.
- Thurs. 12/2/6:00: AFTER MIDNIGHT (NACH MITTERNACHT). 1982. Wolf Gremm. With Desirée Nosbusch, Nicole Heesters. 110 min.
- Fri. 12/3/2:30: AFTER MIDNIGHT.
- Fri. 12/3/6:00: THE LOGIC OF EMOTION (LOGIK DES GEFÜHLIS). 1982. Ingo Kratisch. With Rüdiger Vogler, Grischa Huber. 95 min.
- Sat. 12/4/noon to 9:00 p.m. BERLIN ALEXANDERPLATZ. 1980. First 7 (of 14) parts. Rainer Werner Fassbinder. With Günter Lamprecht, Hanna Schygulla, Barbara Sukowa, Elizabeth Trisenaar, Gottfried John, Ivan Desny. 430 mins. To be shown with 30 min. break at approx. 2:30 and a 60 min. break at approx. 6:00. TeleCulture, Inc.
- Sun. 12/5/noon to 9:30 p.m. BERLIN ALEXANDERPLATZ. Final 6 episodes, plus Epilogue. 460 mins. 30 min. break at approx. 3:00 and 60 min. break at approx. 6:00. TeleCulture, Inc.
- Mon. 12/6/2:30: THE LOGIC OF EMOTION
- Mon. 12/6/6:00: THE LAST HOLE.
- Tues. 12/7/2:30: OUR BODIES ARE STILL ALIVE. (UNSERE LEICHEN LEBEN NOCH). 1981. Rosa von Praunheim. With Lotti Huber, Luzi Kryn, Inka Köhler, Maria Christina Levien, Madlen Lorei, Rosa von Praunheim. 90 mins.
- Fri. 12/10/6:00: OUR BODIES ARE STILL ALIVE.
- Sat. 12/11/noon to 9:00 p.m. BERLIN ALEXANDERPLATZ. see Sat. 12/4
- Sun. 12/12/noon to 9:30 p.m. BERLIN ALEXANDERPLATZ. see Sun. 12/5
- Mon. 12/13/2:30: FUCKING CITY. 1981. Lothar Lambert. With Lambert, Ulrike S., Dagmar Beiersdorf, Stefan Menche. 88 mins.
- Thurs. 12/16/6:00: FUCKING CITY.
- Thurs. 12/23/2:30: PALERMO OR WOLFSBURG (PALERMO ODER WOLFSBURG), 1980. Werner Schroeter. With Nicola Zarbol. 175 mins.
- Thurs. 12/23/6:00: THE PATRIOT (DIE PATRIOTIN). 1979. Alexander Kluge. With Hannelore Hoger, Dieter Mainka. 121 mins.
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