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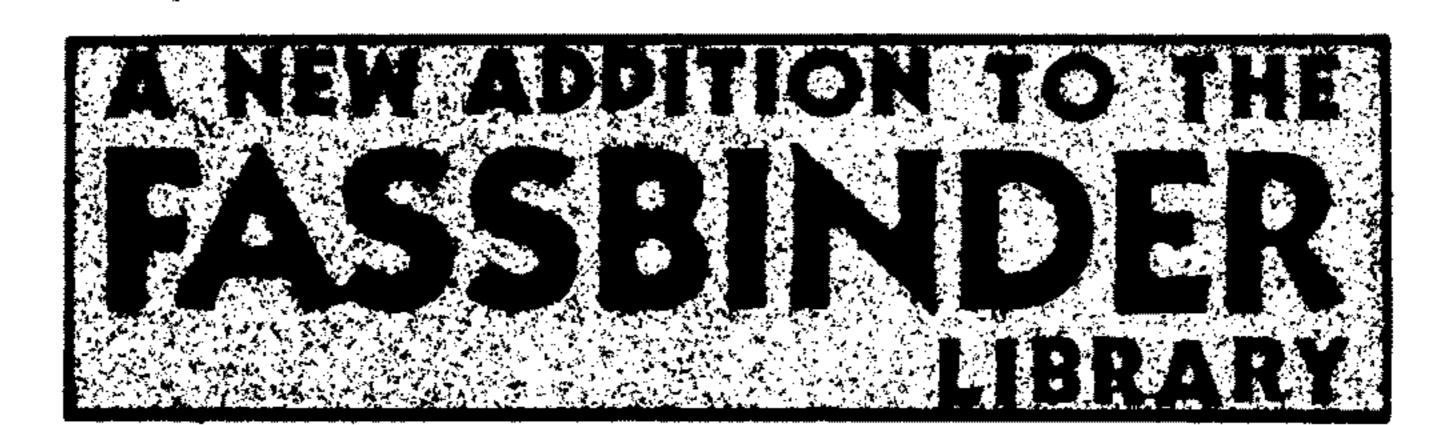
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"ONE OF THE MOST BEAUTIFUL FILMS I'VE EVER SEEN."

-Andrew Sarris, Village Voice

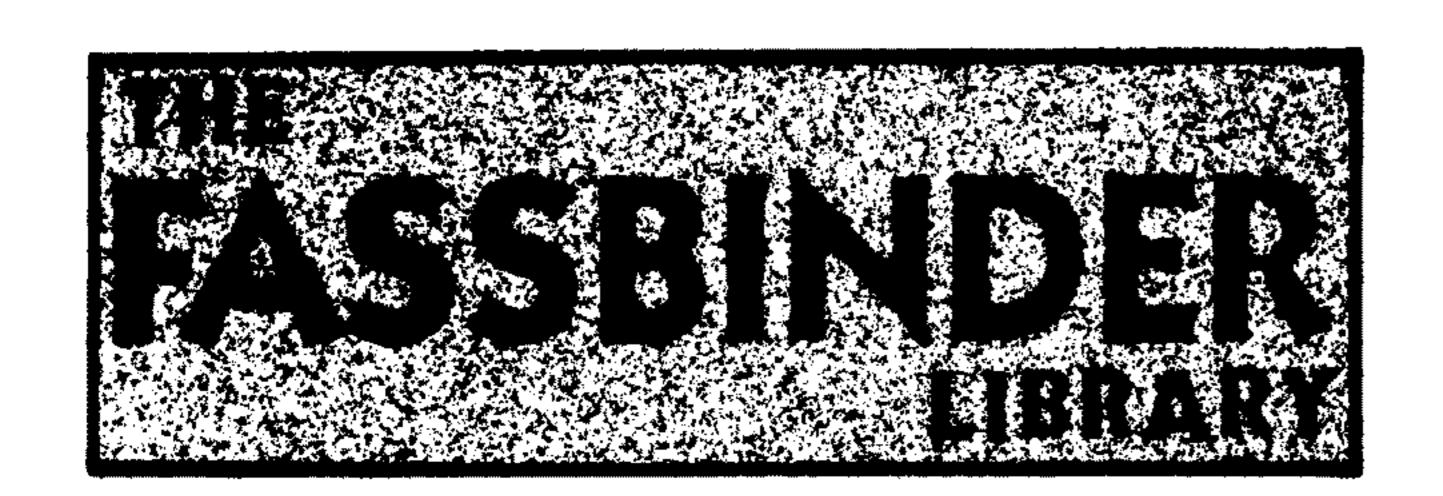
THE STATIONASTER'S WERNER FASSBINDER STATIONASTER'S (BOLWIESER)



Rainer Werner Fassbinder's little-seen adaptation of Oskar Maria Graf's '30s novel "Bolwieser", THE STATIONMASTER'S WIFE, is a haunting exploration of marital despair. Set in pre-Hitler Germany, the film features Kurt Raab as the stationmaster Bolwieser, a man sexually enslaved by his beautiful wife Hanni (Elisabeth Tissenaar). Initially dutiful but ultimately bored, Hanni is a woman of uncontrollable passion who embarks on a series of adulterous affairs while Bolwieser, a self-deluded cuckold, grows progressively sullen and glum. A deliciously perverse rendition of Madame Bovary with curious reversals, THE STATIONMASTER'S WIFE is also one of Fassbinder's most entertaining films.

West Germany, 1978. Color. Running Time: 111 minutes.

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KATZELMACHER 1969 GODS OF THE PLAGUE 1969 WHY DOES HERR R. RUN AMOK? 1969 THE AMERICAN SOLDIER 1970 BEWARE OF THE HOLY WHORE 1970 THE MERCHANT OF FOUR SEASONS 1972 ALI: FEAR EATS THE SOUL 1974 EFFI BRIEST 1974 FOX AND HIS FRIENDS 1975 MOTHER KÜSTERS GOES TO HEAVEN 1975 SATAN'S BREW 1976 CHINESE ROULETTE 1976 THE STATIONMASTER'S WIFE 1977 THE MARRIAGE OF MARIA BRAUN 1978 IN THE YEAR OF THIRTEEN MOONS 1978 THE THIRD GENERATION 1979





16 West 61st Street, New York, N.Y. 10023 (212) 247-6110 Telex: 238282 Rainer Werner Fassbinder was the most torrential new force in European cinema since Jean-Luc Godard. By the time of his death at age 36, the incredibly prolific Fassbinder had directed over 40 films. What is so remarkable about Fassbinder's output is not its quantity nor even its considerable quality, but its unceasing freshness and experimentalism; no Fassbinder film is like the others, each in some ways goes farther than the last. What is true of Fassbinder's career on the whole is also true of his films individually; their perverse refusal to stay in one place for very long, their constant excitement and unpredictability on a moment-to-moment level, their ability to move from soap opera to social analysis to irony to politics to farce in a matter of frames without missing a beat.

For further information and a copy of our 1988 catalogue, please call or write New Yorker Films.