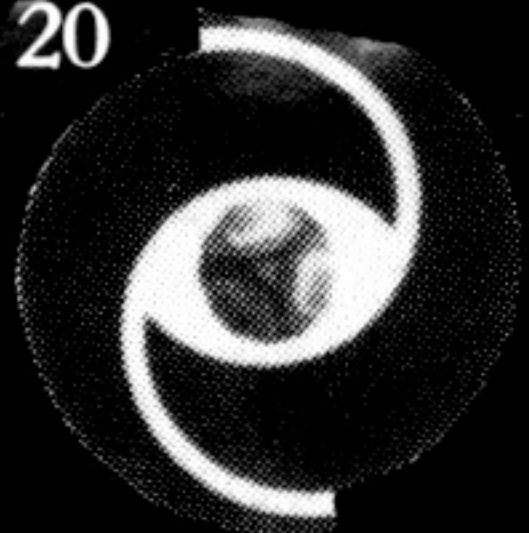


Document Citation

Title	Love and money: five by Fassbinder
Author(s)	Christian Braad Thomsen
Source	<i>National Film Theatre (London, England)</i>
Date	
Type	program note
Language	English
Pagination	
No. of Pages	2
Subjects	Fassbinder, Rainer Werner (1945-1982), Bad Wörishofen, Bavaria, Germany
Film Subjects	Die bitteren tränen der Petra von Kant (the bitter tears of Petra von Kant), Fassbinder, Rainer Werner, 1972 Faustrecht der freiheit (Fox and his friends), Fassbinder, Rainer Werner, 1975 Der händler der vier jahreszeiten (The merchant of four seasons), Fassbinder, Rainer Werner, 1972 Angst essen seele auf (Ali: Fear eats the soul), Fassbinder, Rainer Werner, 1974 Effi Briest, Fassbinder, Rainer Werner, 1974



This event is presented as a contribution to European Cinema and Television Year 1988.

Film history starts *now*. What we see, what we value, is determined by what we *can* see, by what prints are physically available to screen. Until recently one would have expected that significant European art-house films would continue to be in distribution in acceptable copies for many years after original release. Distributors however are increasingly reluctant to invest in their back catalogue, so rights lapse and prints wear out. Within BFI Distribution Division we were concerned that many of the key works of New German Cinema had passed out of circulation, and generous supplementary funding has allowed us to acquire these films by Fassbinder, which we are pleased to present in brand new 35mm prints.

Six years ago this month Rainer Werner Fassbinder died in Munich, bringing to an end an extraordinarily prolific career in cinema, television and theatre.

Fassbinder began film-making at a time when many other film-makers of his generation had rejected narrative and the emotional identifications of

LOVE AND MONEY

conventional Hollywood cinema in favour of a rarified, intellectual examination of the properties of film itself. Instead, Fassbinder forged an aesthetic that contained increasingly outspoken criticism of post-war Germany within fictional forms that borrowed heavily from melodrama and the family romance. Our selection comprises five of his most distinctive films from the early to mid-70s, but the emotional and social

FIVE BY FASSBINDER

landscape will be very familiar to a British audience of the late 80s.—Nigel Algar, BFI Distribution.
Following notes by Christian Braad Thomsen.



The Merchant of Four Seasons is a strong critique of German petit bourgeoisie and a tender and poetic picture of people trapped in a situation they cannot overlook or change. It was Fassbinder's first widely recognised film, a definite break with his more closed avant-garde work and an entrance to a truly popular form at the level of his beloved Hollywood directors, but more relevant than most of them. *W Germany 1971. With Hans Hirschmüller, Hanna Schygulla.*

Fri 10 Jun
6.30

The Merchant of Four Seasons

(Der Händler der vier Jahreszeiten)



This is probably Fassbinder's most mature work, a film that accumulates and purifies all his themes about love and society. Petra is a newly divorced fashion designer who tries to liberate herself. But when she falls in love with another woman her possessiveness stifles the relationship. It is one of the great love stories of modern cinema, and shows emotions as influenced by social positions. *W Germany 1972. With Margit Carstensen, Hanna Schygulla.*

Fri 10 Jun
8.45
Wed 29 Jun
6.30

The Bitter Tears of Petra von Kant

(Die bitteren Tränen der Petra von Kant)



Fear Eats the Soul was Fassbinder's definitive international breakthrough, awarded the critics' prize at the 1974 Cannes Festival. It tells the love story of an old charwoman, who used to be a member of the Nazi party, and a young Arab immigrant worker, who is a victim of modern racism. The film links Sirkian melodrama with a bitter criticism of German petit bourgeois values. *W Germany 1973. With Brigitte Mira, El Hedi Ben Salem.*

Thu 16 Jun
6.30

Fear Eats the Soul

(Angst essen Seele auf)



Fassbinder wanted to adapt Fontane's famous novel from the start of his career. It tells the story of a young girl, married to a man twice her age, who takes a lover out of boredom. Six years after the affair has finished, the husband discovers revealing love letters, the former lover is killed in a duel and Effi is repudiated. A unique example of how to adapt a novel without betraying the text. *W Germany 1974. With Hanna Schygulla, Wolfgang Schenck. 141 mins.*

Thu 23 Jun
6.10

Effi Briest

(Fontane Effi Briest)



Faustrecht is a word indicating the right of the fist in the wild west, and this right is the dominating force in modern society as Fassbinder sees it. His story is another version of *Petra von Kant*, this time a love story between two men, one of them a small trickster who has won the big prize in a lottery. His boyfriend lures him to invest the unexpected fortune in his father's failing business. Of course everything goes wrong, and he loses both his money and his lover. *W Germany 1975. With R W Fassbinder, Peter Chatel.*

Mon 27 Jun
6.30

Fox

(Faustrecht der Freiheit)

