

## Document Citation

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Deutschland im Herbst (*Germany in Autumn*), shown in the competition, is a 134-minute dissertation on the state of the nation by nine leading German filmmakers. Structurally, the film is chaotic; there are some half-dozen sections, each made by a different director or team. But the fragmentation of its form is less worrisome than the sinister uniformity of its message. The funeral of the kidnapped industrialist Hanns Martin Schleyer is juxtaposed with the funeral of Andreas Baader, and the audience is left in no doubt as to the sympathies of the filmmakers. A hint: It is not Herr Schleyer.

The best sequence in this two-hour apologia for terrorism, which does something to salvage its moral-political decency, is directed by Rainer Werner Fassbinder. Fassbinder has added the personal touch in a homelife story of how the quarrelsome relationship between himself and his homosexual lover is exacerbated by Fassbinder's intense involvement with political issues of the day. Fassbinder's shambling, rowdy, bullying self-portrait is irresistible; not least because he has had the honesty to confess that he often rides roughshod over his apolitical lover's emotions in galloping after political truth.