

Document Citation

Title	Fassbinder
Author(s)	
Source	<i>Publisher name not available</i>
Date	
Type	program note
Language	English
Pagination	
No. of Pages	1
Subjects	Fassbinder, Rainer Werner (1945-1982), Bad Wörishofen, Bavaria, Germany
Film Subjects	Chinesisches roulett (Chinese roulette), Fassbinder, Rainer Werner, 1976 Die dritte generation (the third generation), Fassbinder, Rainer Werner, 1979 Die ehe der Maria Braun (The marriage of Maria Braun), Fassbinder, Rainer Werner, 1979 Lili Marleen, Fassbinder, Rainer Werner, 1981 Effi Briest, Fassbinder, Rainer Werner, 1974 Bolwieser (The stationmaster's wife), Fassbinder, Rainer Werner, 1977 Warum läuft Herr R. amok? (Why does Herr R. run amok?), Fassbinder, Rainer Werner, 1969

Angst essen seele auf (Ali: Fear eats the soul), Fassbinder, Rainer Werner, 1974

Götter der pest (Gods of the plague), Fassbinder, Rainer Werner, 1970

Der Bauer von babylon (the Wizard of babylon), Schidor, Dieter, 1982

Warnung vor einer heiligen nutte (Beware of a holy whore), Fassbinder, Rainer Werner, 1971

Katzelmacher, Fassbinder, Rainer Werner, 1969

Lola, Fassbinder, Rainer Werner, 1981

Der händler der vier jahreszeiten (The merchant of four seasons), Fassbinder, Rainer Werner, 1972

In einem jahr mit 13 monden (In a year of 13 moons), Fassbinder, Rainer Werner, 1979

Satansbraten (Satan's brew), Fassbinder, Rainer Werner, 1976

Mutter Küsters fahrt zum himmel (Mother Küsters goes to heaven), Fassbinder, Rainer Werner, 1975

Die Sehnsucht der Veronika Voss (Veronika Voss), Fassbinder, Rainer Werner, 1982

Der Amerikanische soldat (The American soldier), Fassbinder, Rainer Werner, 1970

FASSBINDER

RELEASED BY NEW YORKER FILMS, MGM/UA CLASSICS

FRIDAY FEBRUARY 24 - THURSDAY MARCH 23 • FOUR WEEKS

FEBRUARY 24 • 25 • 26 FRI/SAT/SUN

EFFI BRIEST NEW 35mm PRINT!

(1974) Fassbinder's adaptation of Theodor Fontane's 19th-century novel adheres faithfully to the plot, while subtly altering its tone. Hanna Schygulla, as a vivacious mixture of youthful high spirits and mediocrity, marries a much older Prussian diplomat. Carried away to a remote Baltic port, she drifts into a brief, passionless affair, the full effects of which are felt six years later in a chilling manifestation of the Prussian code. Fassbinder's untypically classic and austere style matches the intensity of the performers. With Ulli Lommel.

Fri 4:00, 6:30, 9:00 Sat/Sun 1:30, 4:00, 6:30, 9:00



SATAN'S BREW

FEBRUARY 27 • 28 MON/TUES

THE STATIONMASTER'S WIFE

(1978) A deliciously perverse rendition of a common theme—marital despair—set in pre-Hitler Germany. Kurt Raab is the stationmaster Bolweiser, a man sexually enslaved by his demanding wife Hanni (Elisabeth Tissenauer), a woman of uncontrollable passion who embarks on a series of adulterous affairs, while her cuckolded, self-deluded husband grows progressively sullen and glum. "One of the most beautiful films I have ever seen."—Andrew Sarris, Village Voice.

6:00, 9:30

THE AMERICAN SOLDIER

(1970) A full-scale, mood-drenched homage to the world of Humphrey Bogart, Sam Fuller, pulp novels and American gangster movies. Karl Scheydt stars as Ricky, a charismatic gunman resplendent in soft hat, white suit and bulging shoulder-holster. With Fassbinder, Margarethe Von Trotta.

4:30, 8:00

MARCH 1 • 2 WED/THURS

CHINESE ROULETTE

(1976) It's a typically Fassbinder-style weekend at the family castle, as a nasty, crippled teenager, with her mute governess in tow, plays matchmaker for her philandering parents and their respective lovers. With Anna Karina, Margit Carstensen, Ulli Lommel.

4:00, 7:10, 10:20

WHY DOES HERR R. RUN AMOK?

(1969) One of Fassbinder's most notorious films: perhaps the cinema's definitive statement on the modern-day, bland, ordinary, just-folks mass murderer. A normal likeable guy one day picks up an ornate lamp and bludgeons his family—and visiting friend—to death.

5:35, 8:45

MARCH 3 • 4 • 5 FRI/SAT/SUN

THE BITTER TEARS OF PETRA VON KANT

NEW 35mm PRINT!

(1972) Fassbinder's camera prowls incessantly, in what might be considered his own NO EXIT: imprisoned in a room dominated by fleshy nudes and ghostly white mannequins, three lesbians—a successful fashion designer, her contented slave girl, and a

MARCH 6 • 7 • 8 MON/TUES/WED

ALI: FEAR EATS THE SOUL

(1974) Drawing from the formulas of American tear-jerkers, Fassbinder tells of the bumpy love affair between a sixtyish German floorwasher and an inarticulate Arab mechanic half her age: a moving romance, a perverse social comedy, a biting drama of racial prejudice; in Fassbinder's freewheeling vision it's not always easy to tell where one leaves off and the other begins. Winner, International Critics' Award, Cannes Film Festival. "The most beautiful film of 1974."—Jonathan Cott, Rolling Stone. With Brigitte Mira, El Hedi Ben Salem.

6:00, 9:50

MOTHER KÜSTERS GOES TO HEAVEN

(1975) One of Fassbinder's funniest and most upbeat films: the widow of the notorious "factory murderer" takes a Swiftian journey through the internal regions of modern journalism, show-biz and left-wing politics before finally finding Heaven and Earth. With Brigitte Mira. "A witty, spare, beautifully performed comedy."—Vincent Canby, New York Times.

4:00, 7:50



EFFI BRIEST



THE BITTER TEARS OF PETRA VON KANT

MARCH 9 THURS

LILI MARLEEN

(1981) In Fassbinder's entrée into big-budget filmmaking, he retells the story of the Hitler favorite who immortalized the wartime hit of the title, with Hanna Schygulla starring as the goodheartedly ruthless climber-to-the-top of the Nazi entertainment world. The director's typically outrageous touches include casting himself as head of the wartime Jewish (!) underground in Berlin. With Giancarlo Giannini, Mel Ferrer.

6:00, 9:50

GODS OF THE PLAGUE

(1969) Shot in the shadowy world of film noir greys and high contrast lighting, Fassbinder's third feature is the story of Franz and "Gorilla," two sleazy crooks. The climax is a tour-de-force shoot-out in a supermarket.

4:20, 8:10

MARCH 10 • 11 • 12 FRI/SAT/SUN

FOX AND HIS FRIENDS NEW 35mm PRINT!

(1975) In the director's sharpest look at the middle classes and the gay underworld, a lower-class homosexual carnival entertainer known as Fox the Talking Head—played by Fassbinder—likes it rich by winning the lottery, his new found acting an elegant bourgeois lover, who proceeds to seduce her thoroughly and unthinkingly as Theda Bara. "One of the best films about the life of homosexuals, their passions, and their lives."—The Times (London). With Karl-Heinz Böhm.

9:00 Sat/Sun 1:00, 3:10, 5:20, 7:30, 9:45

MARCH 13 • 14 • 15 MON/TUES/WED

SATAN'S BREW

(1976) Possibly the kinkiest film of a career not exactly known for its propriety: the story of Walter Kranz, a self-styled "revolutionary" poet scrambling for love, money and inspiration. With Kurt Raab, Margit Carstensen. "The sadomasochism hangs right out in this one. If you want to know where Fassbinder's head is at, this is the film to see."—Richard Roud, Film Comment.

5:50, 9:30

BEWARE OF A HOLY WHORE

(1970) Fassbinder's own 8½, an autobiographical meditation on filmmaking, set in a luxurious seaside hotel, where a movie cast and crew spend their time assaulting each other verbally, emotionally and sexually. With Fassbinder, Eddie Constantine, Hanna Schygulla, Lou Castel.

4:00, 7:40



RAINER WERNER FASSBINDER

MARCH 16 THURS

LOLA

(1982) A very loose remake of THE BLUE ANGEL, LOLA charts Germany's move in the 50s towards stability, security and suburbia. Rarely has Fassbinder's debt to Douglas Sirk been as explicit as in the subtly ironic picture-window paraphernalia of the New Respectability, and never has its pay-off been as inspired. Barbara Sukowa's magnificent, exuberantly ambivalent floozy Lola almost puts Dietrich's in the shade. With Mario Adorf and the great Armin Mueller-Stahl.

5:55, 9:55

VERONIKA VOSS

(1982) The stark-to-flashy b&w stylization of Fassbinder's next-to-last film—capturing the final days of a drug-addicted movie star—is a shell-shocked homage to SUNSET BOULEVARD. Jeanne Eagels and Sirk. In the title role, Rosel Zech makes camp haunting. A soundtrack of 50s hits contributes to the classic feel of the director's most mainstream work.

4:00, 8:00

MARCH 17 • 18 • 19 FRI/SAT/SUN

THE MERCHANT OF FOUR SEASONS

NEW 35mm PRINT!

(1972) The story—that of a fruit peddler who watches his unexceptional life disintegrate—sounds like a slice-of-life melodrama gone slightly amok, but Fassbinder's treatment is everything: a virtuoso balance of soap opera, social comedy, irony, politics, farce and brilliant ensemble acting. With Hans Hirschmüller, Hanna Schygulla.

Fri 4:00, 7:10, 10:20 Sat/Sun 1:00, 4:10, 7:20, 10:30

KATZELMACHER

(1969) A group of youths stranded in a gray backwater of Munich pass the time love-making, card-playing, ass-kicking and pub-lounging, achieving a common purpose in their hatred of a befuddled Greek immigrant (played by Fassbinder) who wanders into their territory. With Hanna Schygulla.

Fri 5:35, 8:45 Sat/Sun 2:35, 5:45, 8:55

MARCH 20 • 21 MON/TUES

IN A YEAR OF THIRTEEN MOONS

(1979) Fassbinder took the 1979 New York Film Festival by storm with this recklessly experimental work about the last days in the life of a transsexual (astonishingly played by Volker Spengler) who has his sex changed in order to please an eccentric Hughes-like millionaire who no longer loves her/him. "Exhilarating... IN A YEAR OF THIRTEEN MOONS' redeeming feature is genius."—Vincent Canby, New York Times.

5:20, 9:40

THE THIRD GENERATION

(1979) Fassbinder's explosively funny thriller about a band of urban guerillas, a bunch of middle-class misfits and neurotics without a trace of ideology. The final irony is that this terrorist cell is the creation of a computer tycoon who realizes that terrorism sells surveillance devices. With Hanna Schygulla, Bulle Ogier, Eddie Constantine.

7:40



THE MARRIAGE OF MARIA BRAUN

MARCH 22 • 23 WED/THURS

THE MARRIAGE OF MARIA BRAUN

(1978) Mixing soap opera, sexual politics, offbeat comedy, epic romance, current history, social satire, and period piece into an amazingly coherent whole, Fassbinder uses the story of his prodigious heroine—a woman who builds her career while waiting for her long-lost soldier husband—as a metaphor for the defeat, rise, growing pains, and ultimate fate of postwar Germany. Maria Braun herself is one of the richest female roles of recent film history, and Hanna Schygulla rises to the occasion with a remarkably complex performance. "Schygulla raises screen acting to a new level of sexual knowingness."—David Denby, New York Magazine.

5:40, 9:20

THE WIZARD OF BABYLON

(1982, Dieter Schidor) An eerie documentary on the shooting of QUERELLE, Fassbinder's last film, including a much-publicized interview with the director, shot just hours before his death. With Jeanne Moreau.

4:10, 7:50