

## Document Citation

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# Deutschland im Herbst

## Germany in Autumn

1978. Color/Black & White. 1.66 format.  
134 min

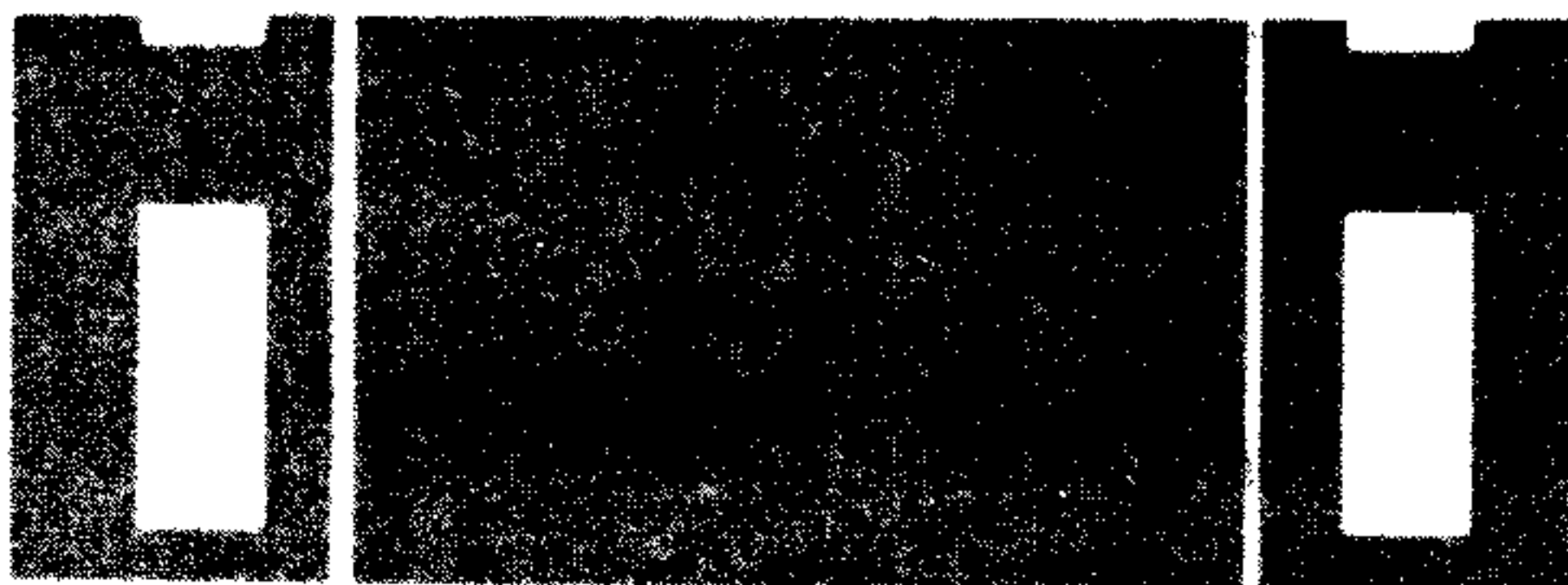
In German with English subtitles

*Producers:* Theo Hinz, Eberhard Junkersdorf *Directors:*  
Alf Brustellin, Bernhard Sinkel, Rainer Werner  
Fassbinder, Alexander Kluge, Beate Mainka-Jellinghaus,  
Maximiliane Mainka, Peter Schubert, Edgar Reitz, Katja  
Rupe, Hans Peter Cloos, Volker Schlöndorff *Screen-*  
*writers:* Heinrich Böll, Peter Sternbach  
*Cinematographers:* Michael Ballhaus, Jürgen Jürges,  
Bodo Kessler, Dietrich Lohmann, Colin Mounier, Jörg  
Schmidt-Reitwein *Editors:* Heidi Genée, Mülle Goetz-  
Dickopp, Tanja Schmidbauer, Christina Warnock *Principal*  
*Cast:* Caroline Chaniolleau, Hildegard Friesse, Petra  
Kiener, Eva Meier, Angela Winkler, R. W. Fassbinder,  
Helmut Griem *Production Companies:* Pro-Ject  
Film Filmverlag der Autoren/Hallelujah Film/Kairos Film/  
*Print Source:* New Line Cinema  
*Berlin, Chicago, London Film Festivals 1978*

*Germany in Autumn* is a collaborative dissertation of individual essays edited and arranged by Alexander Kluge, the "chronicler" of the New German Cinema. It is a documentary and narrative inquiry into the ruptured German body politic that followed the events of 1977.

Between the pomp of the Hans-Martin Schleyer state funeral and the closely-watched, masked young Germans at the burial of the stammheim inmates, the filmmakers explore the insidious spread of political hysteria. Kluge discusses events with his former history teacher; TV executives are forced to cancel a telecast of *Antigone* because of the play's pro-terrorist sentiments; and Field Marshal Rommel's son, now Lord Mayor of Stuttgart, grant the Baader-Meinhof members proper burial, explaining, as Kluge says, "(Rommel) decided that they belong to our history. The contradictions belong to one country. Only if all the country's contradictions are together can you accept this history and understand it."

*Germany in Autumn* is a film of distorted feeling and raw pain. It expresses something subtler than complicity in political horror—the memory of fear and soundless injustice.—*Carlos Mendez*



## Short: Eggs

Ruth Hayes (USA, 1977, 4½ min.)

Animated ovoid shapes and forms.