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Press Release

NOTICE OF PRESS SCREENINGS

Rainer Werner Fassbinder's

KATZELMACHER and CHINESE ROULETTE

EVENT: Northern California Premieres of Fassbinder's KATZELMACHER (1969) and CHINESE ROULETTE (1976) (West Germany)

TIME: Tuesday, October 18, KATZELMACHER at 9:00 a.m., CHINESE ROULETTE at 10:40 a.m.

PLACE: JWA SCREENING ROOM, 582 Market Street, 1st floor

RUNNING TIME: KATZELMACHER - 96 minutes; CHINESE ROULETTE - 88 minutes

OPENING DATE: CHINESE ROULETTE - Wed.-Tue., October 26 - November 1; KATZELMACHER - Sun.-Tue., November 6-8, both at the SURF as part of the 3-week, 10-film Fassbinder Retrospective

STORY: 31 year-old Rainer Werner Fassbinder, recently called the Messiah of the New German Cinema, explores oppressive power games in Middle Class society with a style combining cool underplayed action and comic toughness. With a sensibility that includes dramatic traditions from Brecht to Warhol to 30's Hollywood gangster pictures, Fassbinder seeks to expose the institutional roots of exploitation and suffering, revealing the political through the personal. From October 26 through November 15 the Surf Theatre will host a special retrospective festival of ten Fassbinder features, four of them premieres.

KATZELMACHER, a slang word for troublemaker-foreigner, revolves around a group of lower middle-class layabouts who chatter and fight, looking for release from the boredom of their lives. When a simple-minded Greek immigrant (played by Fassbinder) enters the scene he is accused of rape and Communist connections.

CHINESE ROULETTE is a camp comic tale of power, adultery and artifice set in a castle that is the weekend retreat of a wealthy Munich couple and their crippled daughter. The husband arrives with his lover only to find his wife already there with hers. They all decide to stay and the weekend is climaxed by a lethal after-dinner truth game called chinese roulette. With Brigitte Mira and Anna Karina.

COMMENT: On CHINESE ROULETTE: "Fascinating... the film is hypnotic. One can't break away from it!"
Vincent Canby, NEW YORK TIMES

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