













# German Film Series

In connection with *German 330: Postwar Cinema*, the German Studies Program will screen the following films. Films are in German with English subtitles and ASC community members are invited to attend. **All films will be shown in Buttrick Hall G-4, 7-9pm.**

	<p><b>January 28: <i>Die Mörder sind unter uns [The Murderers are Among Us]</i>. Wolfgang Staudte, 1946.</b> This first German postwar film, produced in the Soviet zone, addresses the question of what to do with the former Nazis that moved back into positions of power.</p>
	<p><b>February 4: <i>Rotation</i>. Wolfgang Staudte, 1949.</b> <i>Rotation</i> tells the story of an anti-Nazi German worker who was betrayed to the Gestapo by his own son. The film casts a critical look at the character of the <i>Mitläufer</i>, the bystanders who went along with Nazi politics.</p>
	<p><b>February 11: <i>Die Halbstarken [The Teenage Wolfpack]</i>. Georg Tressler, 1956.</b> Featuring Horst Buchholz, the German James Dean, as a rebellious youth, Tressler's film addresses the influence of American popular culture on West German society.</p>
	<p><b>February 18: <i>Berlin-Ecke Schönhauser [Berlin-Schönhauser Corner]</i>. Gerhard Klein, 1957.</b> This East German response to <i>Die Halbstarken</i> also looks at youth culture and offers a real socialist society as solution to social ills.</p>
	<p><b>February 25: <i>Schlösser und Katen [Castles and Cottages]</i>. Kurt Maetzig, 1957.</b> This East German <i>Heimatfilm</i> adapts the genre's representation of landscapes to the politics of land collectivization in the GDR.</p>
	<p><b>March 4: <i>Die Ehe der Maria Braun [The Marriage of Maria Braun]</i>. Rainer Werner Fassbinder, 1979.</b> Maria Braun's marriage to the soldier Hermann is interrupted first by World War II and then by his imprisonment, so she becomes the mistress of an industrialist while also staying true to her love for Hermann. Fassbinder's film shaped New German Cinema and began the career of actress Hanna Schygulla.</p>
	<p><b>March 18: <i>Die bleierne Zeit [Marianne and Juliane]</i>. Margarethe von Trotta, 1981.</b> Trotta's film explores the relationship between Gudrun Ensslin, a member of the terrorist group Red Army Faction (RAF) and her sister Marianne, a journalist, and presents a unique angle on the 1980s debates about feminism and emancipation in West Germany.</p>
	<p><b>March 25: <i>Die Sonnensucher [The Sun Seekers]</i>. Konrad Wolf, 1958.</b> When a group of men and women is forced to mine Uranium in a secret Soviet mine in the <i>Erzgebirge</i>, their different pasts begin to create tensions. This critical look at the dangerous lives of workers in Soviet Uranium mines was banned in the GDR until 1972.</p>
	<p><b>April 1: <i>Die Söhne der großen Bärin [The Sons of Great Bear]</i>. Josef Mach, 1966.</b> One of the great successes of DEFA, this GDR "Western" is testament to the German fascination with Native American life and culture.</p>
	<p><b>April 8: <i>Good Bye, Lenin</i>. Wolfgang Becker, 2003.</b> Already a classic of the so-called <i>Wendefilm</i>, this comedy tells the story of Alex Kerner, who tries to keep the fall of the Berlin Wall a secret from his ailing mother.</p>
	<p><b>April 15: <i>Das Leben der Anderen [The Lives of Others]</i>. Florian von Donnersmarck, 2006.</b> The film portrays the intrusive operations of the Stasi, the East German Secret Police, in the lives of East German artists and writers. Von Donnersmarck's thriller won the Academy Award for Best Foreign Language Film in 2006.</p>
	<p><b>April 22: <i>Auf der anderen Seite [The Edge of Heaven]</i>. Fatih Akin, 2007.</b> Nejat Aksu, professor of German literature, travels to Turkey to find the daughter of the woman whom his father has killed. Unexpectedly, he finds himself caught up in a net of terrorism and violence.</p>

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