

# DEFA FILM LIBRARY

[East] German Cinema & Beyond *since 1993*

**Winner of the DEFA Foundation's Programming Prize**

**2020**

DEFA Film Library  
502 Herter Hall | Univ. of Massachusetts Amherst  
161 Presidents Drive | Amherst, MA 01003  
umass.edu/defa | defa@german.umass.edu | Tel: (413) 545-6681



## DVD (and streaming)

Feature Films	
New Releases	3
Just Released	6
Back Catalog	8
Animation	19
Documentaries	
New Releases	20
Just Released	23
Back Catalog	24

## STREAMING (only)

New Releases	26
The Lutz Dammbeck Collection	28
Back Catalog	32



About Us

The DEFA Film Library at the University of Massachusetts Amherst is the only research center worldwide devoted to a broad spectrum of **filmmaking from and related to the former GDR**.

The DEFA Film Library's mission is twofold: to make East German films available and better known outside of Germany; and to broaden the understanding of filmmaking in the GDR and East Bloc through critical interdisciplinary and transnational scholarship. In order to achieve this mission, the nonprofit organization mounts a multi-tiered effort.

- It houses an **extensive archive and research collection** of 35- and 16mm prints, DCPs, DVDs, books, periodicals, documents and images. **Visiting researchers** are welcome to come explore!
- In terms of **production and distribution**, the DEFA Film Library creates high-quality English-subtitled versions of East German films in various formats, often with educational bonus features. These are distributed on DVD and via streaming in North America and in various other countries around the world, as well as through the international Goethe-Institut network.
- The DEFA Film Library's key programs for **teachers and for public and scholarly outreach** include touring **film series**, as well as biennial **summer film institutes** and **artist-in-residence** tours.

Students from UMass Amherst and the Five Colleges are involved in all aspects of the DEFA Film Library. Through working on productions, public programming, sales and distribution, and teaching and outreach activities, they gain valuable non-academic experience in translation, subtitling and research, as well as library, conference and arts management.

In February 2019, the **DEFA Film Library Endowment**, was established as a means to support and enhance the mission and activities of the DEFA Film Library at UMass Amherst. If you would like to make a donation, please go to [umass.edu/defa](http://umass.edu/defa).

THE TEAM

Skyler J. Arndt-Briggs	Interim Director
Mariana Ivanova	Incoming Academic Director (Jan 2020)
Hiltrud Schulz	Production & Outreach Manager (Streaming   Production   Outreach   Contracts)
Kevina King	Graduate Program Assistant (Subtitling   Film Rentals   Conferences)
Katrin Bahr	Graduate Program Assistant (Research Film Collection)
Lily Sarosi	Archival Assistant (35mm and 16mm Prints)
Jennifer Moss	Office Manager (Bookkeeping   DVD Orders)
Barton Byg	Founding Director, Emeritus



All DVDs in this catalog have English subtitles and are available for purchase, streaming and non-commercial screenings. Not rated, NTSC. Prices are subject to change. Please check [umass.edu/defa](http://umass.edu/defa)

Coming Out

*GDR, 1989, dir. Heiner Carow, 108 min., color*



Tanya and Philipp work together and are both engaged teachers. They become close and move in together. Tanya is very much in love, but things get complicated for Philipp. He meets Matthias, and the two fall passionately in love. But Philipp struggles with his identity and what to do: Tanya is pregnant and it is hard to overcome years of repressing his homosexuality.

The first and only feature film about gay life ever produced in East Germany, *Coming Out* premiered on the night the Berlin Wall opened—November 9, 1989. It was filmed in part on location at gay hangouts in East Berlin, including the gay bars *Schoppenstube* and *Zum Burgfrieden*, in the Prenzlauer Berg district of the city, and the Friedrichshain Volkspark.

This 30th anniversary edition features a newly-restored HD version of the film, as well as a range of bonus materials that address ways to teach the film and provide insight into the history of legislation and liberation in East German society. *This DVD was curated by Kyle Frackman (Univ. of British Columbia).*

**Bonus Film: *The Other Love* (*Die andere Liebe*, GDR, 1988, dirs. Helmut Kissling, Axel Otten, 36 min., color)** This is the only documentary on the topic of homosexuality ever produced in the GDR. It was commissioned by the German Hygiene Museum in Dresden and produced in cooperation with East German gay and lesbian activists. In interviews, East German lesbians and gay men talk openly about their first sexual experiences and coming out. This public education film was primarily distributed by municipal and district film distribution services (*Kreisfilmstellen*).

“One of the landmark works of gay cinema.” —David Hall, *GayCelluloid.com*

“The descriptions of East Berlin’s gay scene are revelations in themselves.” —*Variety*

“An honest, generous film, which observes the conflicting love affairs with sympathy, and resists the temptation of a neat last-reel solution” —David Robinson, *The Times*



SILVER BEAR & TEDDY AWARD  
1990 Berlin International Film Festival

Other Films by Heiner Carow on DVD



Home & public libraries: \$24.95  
Academic libraries: \$124.95  
DVD Streaming: \$150 (1-yr)  
DVD Streaming: \$350 (3-yr)

A rare DEFA feature film that deals with environmental problems

**Biology!** *Biologie!*



GDR, 1990, dir. Jörg Foth, 89 min., color



Ulla is a sensitive and principled 10th-grader in a small East German town. When Winfried falls in love with his classmate, he adopts her passion for protecting the environment. One day, they discover that an illegal trout farm and weekend home are being built in the middle of a conservation area. Ulla tries to stop the project and gets her classmates involved. Winfried is in a difficult position because it is his father, the powerful CEO of a company, who is responsible. As they meet resistance from the powers that be, the others gradually give up the fight to save the local nature reserve; but not Ulla, who is left to deal with the consequences.

*Biology!* was not only one of the last films produced at the DEFA Studios, it was also one of very few East German films that dealt with protecting the environment. This topic was taboo in the GDR, where all data on environmental damage was classified information. Nevertheless, grassroot activists—often under the umbrella of the church—represented a small but vigorous environmental movement.

“A story that severely critiques injustice, opportunism and moral cowardice.”  
—kinofans.com

“The film tells about the difficulty of finding one’s identity in the midst of a deteriorating ideological system.”  
—Potsdam Film Museum

Other Film by  
Jörg Foth on DVD



“Latest from the Da-Da-R is an astonishing, stylistically-sure farewell to the GDR. A diagnosis of mood that goes below the surface.”  
—Die Zeit

Home & public libraries: \$24.95  
Academic libraries: \$124.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

A comedy by Slatan Dudow, the director of *Kuhle Wampe*, or *Who Owns the World?*

**Love’s Confusion** *Verwirrung der Liebe*

GDR, 1959, dir. Slatan Dudow, 106 min., color



Sonya, an art student, loves the med student Dieter. And Siegi, a factory worker, loves the bricklayer Eddie. At a lavish Carnival party at East Berlin’s art school, an unintentional exchange of partners begins. When everyone takes off their masks, Dieter realizes that he has not spent the evening with Sonya, but with Siegi!

Although director Slatan Dudow was a celebrated proletarian director and collaborator of Bertolt Brecht, East German officials had problems with this film. They saw it as threatening their plan to bring together the intelligentsia and workers; they also objected to the film’s sensuality, which they perceived as a challenge to socialist morality. Campaigns organized against the film, however, could not prevent this light and fanciful romantic comedy from becoming a box office hit. The audience was intrigued by the upbeat musical score, the fresh young faces on screen and the storyline, which was both sensuous and free of ideology.

“Once again, the director created a model for how everyone can feel comfortable—especially smart young women, who allow themselves and their men to enjoy the lovely feeling of freedom.”  
—Der Tagesspiegel

“This film symbolizes a longing for political relaxation after the sad years of Stalinism.”  
—Deutsches Historisches Museum

“A meditation on art and industry. [The film] addresses the [GDR] regime’s utopian vision of a grandiose cultural revolution.”  
—Joshua Feinstein, *Triumph of the Ordinary*

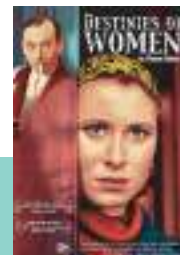


2018 *Culture in the Cold War: East German Art, Music and Film* retrospective, Amherst, USA

1961 Sydney International Film Festival, Australia

1961 Cineparade, Melbourne, Australia

Other Films by  
Slatan Dudow on DVD



Home & public libraries: \$24.95  
Academic libraries: \$124.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**The Airship** *Das Luftschiff*

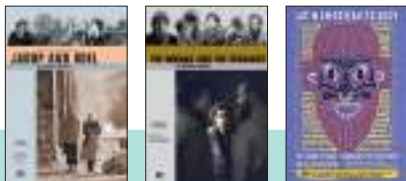


GDR, 1982, dir. Rainer Simon, 116 min., color

Franz Xavier Stannebein, a young boy at the turn of the 20th century, wants to do nothing more than fly. He carries this obsessive dream into his adulthood as a merchant in Spain. He invests everything he has into building his own airship, but then gets involved with the Nazis. After WWII, his grandson and other survivors in the family search for him; he is rumored to be in an asylum.

This was the first full-length experimental film ever made in the GDR. Director Rainer Simon collaborated on it with acclaimed German media artist and non-camera animator Lutz Dammbeck.

Other Films by Rainer Simon on DVD



**The Fiancée** *Die Verlobte*



GDR, 1980, dirs. Günter Reisch, Günther Rucker, 106 min., color

Germany, 1934: Hella, a member of an anti-Nazi resistance group, is sentenced to ten years in prison for high treason. Only her fiancé's letters and visits keep her hope alive. Then, on the day of her release, her fiancé is arrested by the Nazis.

The autobiographical novels of resistance fighter Eva Lippold served as the inspiration for this acclaimed film. The directors' nuanced sense of character and their exploration of the psychological experience of extreme duress reframed East Germany's antifascist film genre.



- 1984 *New Directors/New Films*, MoMa, New York
- 1980 Crystal Globe Grand Prix, Karlovy Vary International Film Festival
- 1980 Official submission, Best Foreign Film, Academy Awards

**Isabel on the Stairs** *Isabel auf der Treppe*



GDR, 1983, Dir. Hannelore Unterberg, 69 min., color

Twelve-year-old Isabel and her mother had to escape from Chile after the 1973 military coup. Isabel's father stayed behind, fighting in the underground. For six years, they have lived in a new apartment building in East Berlin. At first, the neighbors make an effort to welcome them, but then they become more distant. Isabel does not feel at home in the strange country. Not even her friendship with Philip, the neighbors' son, can change her mind. Almost every day, Isabel sits on the stairs waiting for a letter from her father, from whom she has not heard for many years.

Home & public libraries: \$24.95  
Academic libraries: \$124.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

Home & public libraries: \$24.95  
Academic libraries: \$124.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

Home & public libraries: \$19.95  
Academic libraries: \$119.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**Midnight Revue** *Revue um Mitternacht*



GDR, 1962, dir. Gottfried Kolditz, 106 min., color

Famous producer Otto Kruse brags that he will produce a successful, new kind of revue film. When the project is close to failing, he orders his stage manager to "do what it takes." Soon, his young female assistant finds herself holding a dramaturg, composer and set designer hostage in a villa—with orders to keep them there until they create a cheerful revue film. The hostages fear it is impossible to please both the public and the critics. Only a young, brash, unknown musician who has insinuated himself into the group is enthusiastically inspired to create an opulent film revue and impress the young assistant producer.

"Kolditz uses humor to go to places that no other East German filmmaker dared."  
—Jim Morton, [eastgermancinema.com](http://eastgermancinema.com)

"[This is] the only truly spectacular musical revue made by DEFA and it's also presented in the tradition of Brechtian epic theater."  
—Andrea Rinke, *Film's Musical Moments*

Home & public libraries: \$24.95  
Academic libraries: \$124.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**The Naked Man on the Sports Field** *Der nackte Mann auf dem Sportplatz*



GDR, 1973, dir. Konrad Wolf, 102 min., color, 2-DVD set

Kemmel is almost 40. Although little throws the good-natured sculptor off, he is torn between wanting to address his generation's memories of the Holocaust, and disappointment that many people don't understand his works—despite official programs to bring art to the public. One day, he offers to make a sculpture for the sports field in his hometown.

This tongue-in-cheek episodic film interweaves the director's personal memories and political defeats and the weight of German history into a nuanced story about the role of art and artists in society.

"One of the DEFA Studio's most introspective productions!"  
—Seán Allan, *DEFA at the Crossroads of East German and International Film Culture*

Home & public libraries: \$24.95  
Academic libraries: \$124.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

Other Films by Konrad Wolf on DVD



"Konrad Wolf was one of East Germany's most creative directors!"  
—eastgermancinema.com

**The Actress** *Die Schauspielerin*



GDR, 1988, dir. Siegfried Kühn, 86 min., color

Maria, a rising theater star in Nazi Germany, is in love with Mark, a Jewish actor. She accepts her dream job in Munich, but Mark is banned from performing—except at the Jewish Kulturbund Theater in Berlin. Maria discovers she is unable to live without Mark, but the Nazi Nuremberg Laws forbid their relationship.



1989 Berlin International Film Festival  
1989 Best Actress, Karlovy Vary International film Festival

Home & public libraries: \$24.95  
Academic libraries: \$74.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**The Adventures of Werner Holt** *Die Abenteuer des Werner Holt*



GDR, 1965, dir. Joachim Kunert, 164 min., b/w

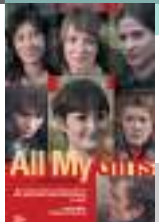
Two 17-year-olds, Werner Holt and Gilbert Wolzow, are pulled out of school and into Hitler's army. Gilbert becomes a fanatical soldier, but at the front Werner begins to understand the senselessness of war. When Gilbert is hanged by the SS, Werner turns his gun on his own army.



1965 Official Selection, Cannes International Youth Festival

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**All My Girls** *Alle meine Mädchen*



GDR, 1979, dir. Iris Gusner, 83 min., color

Film student Ralf is assigned to document a brigade of six women workers at a Berlin light bulb factory. The team works well together; but when one of Ralf's interviews reveals that the brigade leader has secretly been keeping a record of disciplinary issues, Ralf finds himself pulled into their conflicts.

"This upbeat portrait of feisty young women workers is a must!"  
—Andrea Rinke, film scholar

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**And Your Love Too** *...und deine Liebe auch*



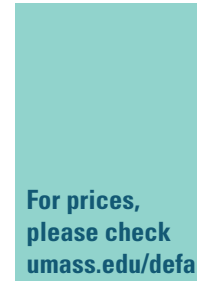
GDR, 1962, dir. Frank Vogel, 92 min., b/w

On August 13, 1961—the night the Berlin Wall goes up—three people must make a decision that will change their lives forever. A small crew filmed on the streets of East Berlin with mobile cameras for four months, capturing the city's daily life and the extraordinary atmosphere of this historic period with precision and humor.



More Feature Films on DVD

**Born in the GDR – Films about Young People**



For prices, please check [umass.edu/defa](http://umass.edu/defa)

**A Berlin Romance** *Eine Berliner Romanze*



GDR, 1956, dir. Gerhard Klein, 81 min., b/w

Mid-1950s Berlin, before the Berlin Wall. Uschi, from the East, is attracted to Hans, from the West; but she also loves the bright shop windows in his part of the city. The glitzy West soon loses its glamor to reality, however. This film is one of four Berlin Films made by Gerhard Klein and scriptwriter Wolfgang Kohlhaase.

"The most definitive record of postwar Berlin." —Variety

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**Berlin around the Corner** *Berlin um die Ecke*



GDR, 1965/90, dir. Gerhard Klein, 83 min., b/w

Berlin in the 1960s: two young metalworkers provoke their colleagues with critiques... not to mention their leather jackets and motorbikes. Officials banned the rough cut in September 1966, after the 11th Plenum, as "dishonest and anti-socialist." This DVD presents scriptwriter Wolfgang Kohlhaase's and editor Evelyn Carow's 1990 cut.



2016 Germany 1966 retrospective, Berlin International Film Festival

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**The Bicycle** *Das Fahrrad*



GDR, 1981, dir. Evelyn Schmidt, 89 min., color

Susanne is a single mother who lives outside the social norm. After quitting her job, she is short on cash and attempts a minor insurance fraud to make ends meet. This frank portrayal of a less-than-ideal socialist citizen was controversial and *The Bicycle*, one of very few East German films directed by a woman, was not allowed to be screened abroad until the Wall came down.

"A rare feminist view of socialist Germany." —San Francisco MoMA

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**The Blum Affair** *Affaire Blum*



Germany, 1948, dir. Erich Engel, 105 min., b/w

Dr. Blum, a Jewish manufacturer, is falsely accused of murder... Based on a 1926 court case in Magdeburg, this is one of few German films to portray conservative nationalism and anti-Semitism as it existed in Germany prior to Hitler's rule. Written by former Ufa scriptwriter and director Robert A. Stemmle (*Toxi*), and directed by famous Brechtian theater director Erich Engel.

"The Blum Affair is the German counterpart to the French *The Dreyfus Affair*." —The Telegraph, 1948

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**Born in '45** *Jahrgang 45*



GDR, 1966/1990, dir. Jürgen Böttcher, 94 min., b/w

Alfred and Lisa decide to divorce. Alfred takes a few days off to clear his head, roaming through Berlin and meeting strangers. Although he ultimately returns to Lisa, the film's ending remains open. In 1966, officials banned the rough cut as "indifferent and insignificant." Inspired by Italian neorealism, *Born in '45* is the only feature film by painter and documentary filmmaker Jürgen Böttcher.



1990 FIPRESCI Prize, Berlin International Film Festival

"This film can be considered East Germany's closest counterpart to early Godard." —The Museum of Modern Art, New York

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**Carbide and Sorrel** *Karbid und Sauerampfer*



GDR, 1963, dir. Frank Beyer, 80 min., b/w

A comedy set at the end of WWII. A non-smoking cigarette factory worker, dogged by every possible mishap, must travel hundreds of miles without a truck to get barrels of carbide back to Dresden, where his co-workers need it to weld their ruined factory back together.

"One of the best German film comedies!" —The Oxford History of World Cinema

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**Carla** *Karla*



GDR, 1965/1990, dir. Herrmann Zschoche, 129 min., b/w

Carla, a young and idealistic teacher, challenges the entrenched routines and opportunism of her hypocritical and small-minded environment. This film was labeled "nihilistic, skeptical and hostile" by officials and banned during final production in spring 1966.

"Jutta Hoffmann reminds us of young Giulietta Masina in *La Strada*." —Ralf Schenk, film historian

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**ARTIST FILMS**



**Castles and Cottages** *Schlösser und Katen*

GDR, 1957, dir. Kurt Maetzig, 203 min., b/w, 2-DVD set

Set on a manor in Mecklenburg just after WWII, the story follows several families from the flight of the aristocratic landowners before advancing Soviet troops, through the building of an agricultural cooperative, to the East German uprising of June 17, 1953. A story of scandal and sabotage, and most of all change, this film chronicled and conveyed the official line on the first years of the new socialist republic.



Home & public libraries: \$29.95  
Academic libraries: \$89.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**Censored: Kuhle Wampe!** *Ein Feigenblatt für Kuhle Wampe*

GDR, 1975, dirs. Christa Mühl, Werner Hecht, 62 min., b/w

*Kuhle Wampe*, or *Who Owns the World?*—a low-budget communist film with top-flight personnel—was the source of vehement debates in the film censorship office during the Weimar Republic. This docudrama is a detailed reconstruction of the original censorship proceedings on *Kuhle Wampe*; it includes original footage of Berlin in the 1920s-30s and reenactments of scenes that were cut from the movie.



Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**Coded Message for the Boss** *Chiffriert an Chef – Ausfall Nr. 5*

GDR, 1979, dir. Helmut Dziuba, 94 min., color

Wolf Brandin, an electrical engineering student in East Berlin, gets recruited by the CIA. He immediately notifies the Stasi. His work as a double agent inevitably strains his personal life. When the CIA sends Brandin on a mission in the GDR, he ensures the building of the Wall on August 13, 1961. This overlooked East German spy film offers a uniquely convincing view of the individual psychology of espionage and a compelling picture of divided Berlin.



Home & public libraries: \$19.95  
Academic libraries: \$74.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**Council of the Gods** *Rat der Götter*

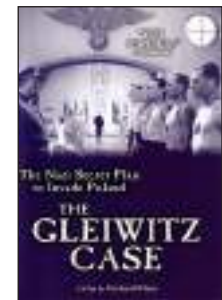
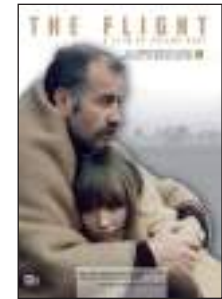
GDR, 1950, dir. Kurt Maetzig, 111 min., b/w

During WWII, chemist Hans Scholz discovers that his factory is testing a poisonous gas. He struggles with his conscience, but the industrial big wigs care only for profits. The film is based on Nuremberg Trial transcripts and the 1947 book *I.G. Farben*, by American author Richard Sasuly. Its modernist features include music by Hanns Eisler, electronic sound by Oskar Sala and a script by Friedrich Wolf.

“This feature is a fascinating blend of post-World War II regret and emerging Cold War propaganda.”  
—*buyindies.com*



Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)



To check prices and order DVDs:  
[umass.edu/defa](http://umass.edu/defa) | (413) 545-6681  
[defaorder@german.umass.edu](mailto:defaorder@german.umass.edu)

Research visitors are welcome at the  
DEFA Film Library.  
Feel free to come use our archives!

**Held for Questioning** *Der Aufenthalt*



GDR, 1982, dir. Frank Beyer, 101 min., color

In October 1945, 19-year-old Mark Niebuhr is a German POW wrongly accused by a Polish woman as the Nazi officer who killed her daughter. Mark—played by Sylvester Groth (*Inglourious Basterds*, *The Reader*)—is thrown into a Kafkaesque nightmare of accusation and persecution, first in solitary confinement, then among Polish prisoners who detest him, and finally among Germans who assume he is spying for the Poles.

“Staged like a chamber piece, this film discusses existential questions of guilt and atonement, as well as obedience and responsibility.”  
—*Deutsche Welle*

**Herzprung**



Germany, 1992, dir. Helke Misselwitz, 87min., color

In the little town of Herzprung, the only thing that has changed since German unification is a rise in unemployment. Johanna too loses her job and her husband commits suicide. To make matters worse, she falls in love with a wandering stranger and the whole village is talking about it. Günter Lamprecht and Eva-Maria Hagen co-star in remarkable roles in this director's feature film debut.

“A beautiful, whimsical and at times magical film about love, longing and racism.”  
—Goethe-Institut Montreal



1992 Special Mention, San Sebastian International Film Festival  
1993 German Film Award Nominee

**I Was Nineteen** *Ich war neunzehn*

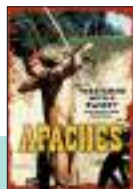


GDR, 1968, dir. Konrad Wolf, 115 min., b/w

Gregor's family fled from Nazi Germany to the Soviet Union when he was a child. At the end of WWII, he returns to Germany as a young soldier with the victorious Soviet troops. Here he feels like a stranger in his own land. Konrad Wolf's most autobiographical film powerfully documents the search for a “usable” German past.

“One of the most important films to come out of Germany in the post-war period.”  
—*Montreal Mirror*

**DEFA WESTERN**



(available on streaming, see p.32)

**Jacob the Liar** *Jakob der Lügner*



GDR, 1974, dir. Frank Beyer, 96 min., color

Jacob (Vlastimil Brodsky) invents news reports to bolster the spirits of his fellow Jews living in a Polish ghetto under Nazi occupation. Beautifully performed, this bittersweet story is loaded with human touches and memorable vignettes. Written by the renowned GDR author Jurek Becker, *Jacob the Liar* quickly achieved international acclaim.



1977 Best Foreign Film Nominee, Academy Awards

**Just Don't Think I'll Cry** *Denk bloss nicht, ich heule*



GDR, 1965, dir. Frank Vogel, 91 min., b/w

High school senior Peter considers the adults around him to be hypocritical, self-congratulatory and immersed in the past. He gets suspended for writing an essay his teachers take as a challenge to the state. This masterpiece of critical realism was banned in 1965 for allegedly anti-socialist elements.

“Formally an exceptionally dense and brilliantly performed film.”  
—*Lexikon des Internationalen Films*

**The Land beyond the Rainbow** *Das Land hinter dem Regenbogen*

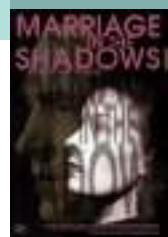


Germany, 1991, dir. Herwig Kipping, 89 min., color

This harsh, yet poetic critique of Stalinism centers on the mythical village of Stalina in 1953. The villagers legitimize injustice by glorifying “real existing socialism.” Only two children—Marie and the Rain-maker—still believe in human goodness and true love. Critics credit this film with being one of the most radical condemnations of the GDR on film, in a stylistic cross between Hieronymus Bosch and Breughel.

“A meditation on false beginnings and the uses and abuses of ideologies.”  
—Reinhild Steingröver, Eastman School of Music

**Marriage in the Shadows** *Ehe im Schatten*



Germany, 1947, dir. Kurt Maetzig, 104 min., b/w

This film spans a ten-year period starting in 1933. Celebrated German actor Hans Wieland marries the Jewish actress Elisabeth Maurer. As Nazi anti-Semitic policies increasingly infringe on their lives, they struggle to survive. Then Hans is given an ultimatum by a Nazi official: Save himself by divorcing his wife. The director dedicated his debut film to the acclaimed German theater couple, Meta Wolff and Joachim Gottschalk, whose fate had been hidden from the public by Nazi authorities.



2000 New York Jewish Film Festival  
1948 Venice International Film Festival

Home & public libraries: \$24.95  
Academic libraries: \$124.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

Home & public libraries: \$24.95  
Academic libraries: \$124.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

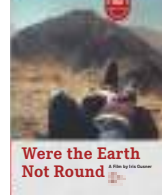




For prices, please check [umass.edu/defa](http://umass.edu/defa)

**Were the Earth Not Round** *Wäre die Erde nicht rund*

GDR, 1981, dir. Iris Gusner, 87 min., color



East German geology student Christiane becomes part of an international group studying in Moscow. Eventually she and Hatem, from Syria, fall in love and have a child. When their studies draw to a close, however, they must decide where to move—and each option requires that one of them forego personal and professional fulfillment. This poetic, semi-autobiographical drama by one of the GDR's few female directors explores the strength and limits of will and desire.

"I think the film is wonderfully directed, with absolutely intelligent dialogues!" —Helke Sander, director, *Fantasie und Arbeit*

Home & public libraries: \$19.95  
Academic libraries: \$74.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**When You're Older, Dear Adam** *Wenn du gross bist, lieber Adam*

GDR, 1966/90, dir. Egon Günther, 70 min., color



Adam is a clever boy with an active imagination. One day, a grateful swan gives him a magic flashlight. When it shines on someone who is lying, the person floats up into the air! Before Günther's comedy was canceled during production in February 1966, officials had already censored the script. When restorers later worked on the film, they discovered that passages of dialog had been removed from the soundtrack. Instead of hiding this aggressive form of censorship, they decided to mark these passages with inserts.

"This film was inspired by the Czechoslovakian film *Až přijde kocour* (*When the Cat Comes*), by Vojtěch Jasný. The Prague Film Spring did not remain without influence on DEFA at the time." —*Der Spiegel*

Home & public libraries: \$24.95  
Academic libraries: \$124.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**Acquire the entire [East] German Film Collection on DVD!**

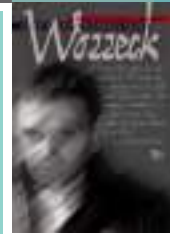
This unique collection of over 120 DVDs presents films made from the 1930s until the 2000s in a wide range of genres, including comedy, drama, sci-fi, fairy tale, period films, literary adaptations, documentaries and animations. Topics include: everyday life in the GDR, history, sexuality, art and artists, the role of women in socialist society, WWII, the Holocaust, the Cold War, the fall of the Wall and German unification.



Many DVDs have special features tailored for classroom use, teaching and research. All films have English subtitles and all essays, bonus films, interviews and historical documents are in English.

To get more information or a quote for purchasing the entire collection, please email: [video@german.umass.edu](mailto:video@german.umass.edu)

**Wozzeck**



Germany, 1947, dir. Georg C. Klaren, 101 min., b/w

While an anatomy seminar prepares to examine the cadaver of Franz Wozzeck in the name of scientific progress, medical student Büchner excoriates humanity for having allowed Wozzeck's fate. The tragic story unfolds in flashbacks, as Büchner narrates.

A dialectical Marxist experiment in expressionism. An extremely astonishing work!" — Austrian Film Museum

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**Your Unknown Brother** *Dein unbekannter Bruder*



GDR, 1981, dir. Ulrich Weiß, 103 min., color

Released from a Nazi camp for political prisoners in 1935, Arnold Clasen is afraid he is being watched and ambivalent about contacting his resistance group. A film about isolation, fear, betrayal and the need for friendship. This rare psychological take on antifascism examines a crucial but little-discussed juncture in leftwing resistance to Nazism. Invited to the Cannes Film Festival, the film was withdrawn by East German officials.

"A milestone!" —The Museum of Modern Art, New York

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**SCI-FI FILMS**



"We may think of Kubrick's *2001* as great grown-up sci-films, but many beautiful, thoughtful cosmic adventures came out of the Eastern Bloc!" —*The Guardian*

**RENT OUR FILMS**

Over 400 prints (35mm, 16mm), DCPs and 1,000 DVDs—including newly-discovered films subtitled for our Filmmaker's Tours and Summer Film Institutes—are available for screenings and research rentals.

And check out the DEFA Film Library's curated film series on our website!

For more information: [filmtour@german.umass.edu](mailto:filmtour@german.umass.edu) or (413) 545-6681.

**FAIRY-TALE FILMS**

"One of the best-kept secrets of the Cold War was East Germany's production of a series of marvelous fairy-tale films for children."  
—Jack Zipes, *The Irresistible Fairy Tale: The Cultural and Social History of the Genre*

**The Devil's Three Golden Hairs** *Wer reisst denn gleich vor'm Teufel aus?*



GDR, 1977, dir. Egon Schlegel, 89 min., color, English dubbed

In order to save his own life and marry the beautiful princess, poor Jacob must get the Devil's three golden hairs. A classic fairy tale by the Brothers Grimm.

**The Golden Goose** *Die goldene Gans*



GDR, 1964, dir. Siegfried Hartmann, 65 min., color, English dubbed

As a reward for his kindness, a good-hearted shoemaker receives a goose with feathers of pure gold.

**The Singing, Ringing Tree** *Das singende, klingende Bäumchen*



GDR, 1957, dir. Francesco Stefani, 70 min., color, English voice over

The prince must find the singing, ringing tree in order to win the hand of the haughty princess before the sun sets, or else he will be turned into a bear. A landmark of children's filmmaking and a European cult film.

**The Story of Little Mook** *Die Geschichte vom kleinen Muck*



GDR, 1953, dir. Wolfgang Staudte, 96 min., color, English dubbed

Germany's most beloved children's film classic in the magical setting of the Arabian Nights. Staudte's lavish production and special effects were seen by 13 million viewers.

**ANIMATION FILMS**

**Animation before Unification**



GDR, multiple directors, 1974-1990, 57 min., color & b/w, no dialog

By the time it closed in 1990, the DEFA Studio for Animation Film had produced more than 800 shorts. The 16 cartoons on this DVD, shot on 35mm, are unified by elements of social and political satire that would never have been allowed in live-action films.

EACH TITLE: Home & public libraries: \$19.95  
Academic libraries: \$74.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**Art Unleashed: Experiments on Film by Lutz Dammbek**

GDR/Germany, 1978-1988, 132 min., color &amp; b/w, doc., experimental, media collage, 2-DVD set



This collection of five early short films made by German director and media artist Lutz Dammbek introduces the formative period of an artist who remains one of Germany's boldest and most innovative creators. The films testify to the artist's attempts to break with prevailing trends and establish new multimedia art concepts and exhibition practices in the GDR. They also open a window onto East Germany's experimental art scene, of which Dammbek was a central member. Over time, Dammbek's efforts to unleash art from the limitations imposed on it by local officials and East German cultural policy became exhausting; he left for West Germany in 1986.

*This DVD was curated by Seth Howes (Univ. of Missouri).*

**Metamorphoses I** GDR, 1978, 7 min., color & b/w, experimental, no dialog

This mix of non-camera animation with 35mm footage was a project initially planned for the banned multimedia show *Tangents I*. The first experimental film to be shown publicly in the GDR.

**Homage to La Sarraz** GDR, 1981, 12 min., b/w, experimental

Dammbek experiments with over-painting and non-camera animation in relocating his Leipzig artists' circle to La Sarraz Castle, the site of a legendary 1929 congress of European avant-garde filmmakers.

**First Leipzig Autumn Salon** GDR, 1984, 22 min., b/w, doc., silent, EN Inserts

In fall 1984, 6 Leipzig artists—Lutz Dammbek, Hans-Hendrik Grimmling, Günter Firit, Frieder Heinze, Günther Huniat, Olaf Wegewitz—organized a renegade exhibit in protest of GDR's official art system. The name of the exhibit was an ironic play on Herwarth Walden's famous Berlin exhibition in 1913.

**REALFilm** GDR-Germany, 1986, 48 min., b/w, documentation of media collage

This collage, recorded in Leipzig, May 14, 1986, reflects on the medium of film. It was hailed as a unique, sensual experience in the GDR art scene. In it, Dammbek attempts to cleanse film elements of ideology and commerce, then compose a new film from them in real time.

**The Painter Came from a Foreign Land...** Germany, 1988, 43 min., color & b/w, doc.

Dammbek explores his artistic arc in the GDR and FRG by interviewing 3 other GDR artists who left for West Germany in the mid-1980s: Cornelia Schleime, Hans-Hendrik Grimmling and Hans Scheib.

"Dammbek's films represent the artist's attempts to break new conceptual and methodological ground in the East German cultural landscape, in particular by establishing collaborative and 'intermedia' exhibition concepts." —Seth Howes, Univ. of Missouri

"As a filmmaker, a performance artist and an organizer, Lutz Dammbek helped define the foundations of the experimental art scene in late East Germany. This DVD compilation offers a selection of some of the artist's most revealing works." —Sara Blaylock, Univ. of Minnesota Duluth

**IN TRANSITION**

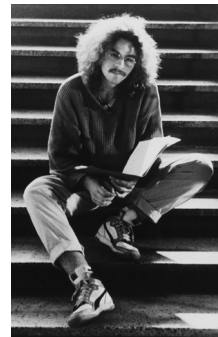
Germany, dir. Kurt Tetzlaff, 1990-91, color &amp; b/w, doc, 168 min., 2-DVD set



Documentary director Kurt Tetzlaff filmed a young East German and his friends from March 1989, before the fall of the Wall to German unification on October 3, 1990. At the start of the film project, his intention was simply to portray young people. But the political changes taking place in the GDR overtook his concept. The result is a 2-part presentation of the country's peaceful revolution and the thoughts and feelings of young people at the time. Critics praised this long-term observation as an important historic document of the period. These films are available with English subtitles for the very first time in this 2-DVD set.

**In Transit: Report for Posterity** *Im Durchgang – Protokoll für das Gedächtnis*

Germany, 1990, dir. Kurt Tetzlaff, 86 min., color &amp; b/w, doc.



In March 1989, director Kurt Tetzlaff meets 18-year-old high school student Alexander and accompanies the young intellectual over the next 12 months. Born in East Germany, Alexander is a pastor's son. Though not a member of the FDJ, the state youth organization, he is a dedicated and clear-sighted citizen. Alexander openly discusses his non-conformist views on life and society—including the role of truth. Full of hope, in the autumn of 1989 he joins the citizens' movement demonstrations. He is detained by the police and later released. After the Wall opens on November 9, Alexander takes part in discussions about the future of his country. But after the first free elections in spring 1990, his hopes have turned into resignation. The documentary is interspersed with East German television news broadcasts, which present a glorified image of the GDR while, in reality, the country is collapsing.

**In Transition: Report on a Hope** *Im Übergang – Protokoll einer Hoffnung*

Germany, 1991, dir. Kurt Tetzlaff, 82 min., color &amp; b/w, doc.



The border is open and, for the first time, East and West Germans celebrate New Year's Eve together. In 1990, Alexander works for the Action Reconciliation Service for Peace as an alternative to military service. He recalls the hopes and ideas he had in the fall of 1989. The personal experiences and reflections of Alexander and his friends illuminate what becomes of those hopes in the months that follow.

Excerpts from news reports chronologically trace the important political events that led up to German unification on October 3, 1990: the final meeting of the Central Round Table, founded to establish democracy in the GDR; the first free elections; currency reform and the transition to the West German Deutschemark; and negotiation of the Interstate Treaty.

"A long-term observation in which daily developments in political relations are excitingly mirrored." —Margit Voss, *Berliner Zeitung*

"This is an enticing document of a time in which hopes for the future turn into reality, but also lose a lot of their utopian power due to social developments." —filmdienst.de

**Our Children** *Unsere Kinder*

GDR, 1989, dir. Roland Steiner, 84 min., color &amp; b/w, doc.



This film focuses on marginal youth cultures in late-1980s East Germany—groups such as goths, skinheads, anti-skins, punks and neo-Nazis. From an official perspective, these groups did not exist, as the topic of such youth subcultures was taboo.

Over the course of four years, director Roland Steiner investigated young people who fell through the cracks of GDR society and tried to understand what drew them to such groups. Building on interviews with the young people themselves, as well as with concerned parents and well-known authors Christa Wolf and Stefan Heym, this documentary addresses the attempts of young East Germans to come to terms with their country, history and society and explores why they rebel against socialist norms.

While this important historic document about GDR youth can contribute to the discussion of neo-Nazism in Germany, it does not provide an explanation for rightwing radicalism today, as it emerged from a very specific, past political and social context.

“This film makes a plea for listening better, for seeking to understand, for discussing things openly before it’s too late.”  
—Roland Steiner, *Our Children*

“An empathetic documentation of skinheads in the GDR. A quiet, detailed plea to also listen to people who turn their backs on society. The director—who gave voice to young people who, according to East German ideology, did not exist—called the film *Our Children*. The explosive force contained in this would itself have been enough to bring down the Wall.”  
—Frankfurter Rundschau



- 2011 goEast Festival of Central and Eastern European Film, Wiesbaden, Germany
- 2008 One World Film Festival, Berlin
- 1989 Silver Dove, Leipzig International Film Festival for Documentary and Animated Film, East Germany

Two documentaries by Peter Voigt, one of the best-known East German documentary filmmakers and assistant to Bertolt Brecht at the Berliner Ensemble from 1954 to 1956.

**Dusk: 1950s East Berlin Bohemia**

*Dämmerung – Ostberliner Boheme der 50er Jahre Germany, 1992, dir. Peter Voigt, 93 min., color & b/w, doc.*

Berlin in the 1950s: divided, but not yet walled. Young artists, at the start of their careers and seeking a new lifestyle, frequented the East Berlin cafés and bars that were meeting places for intellectuals, as well as Cold War secret service agents and black marketeers.

Former East Berlin bohemians—actors, visual artists, fashion model—gather at Ganymed, the legendary restaurant near the Berliner Ensemble. Soon after the fall of the Wall, in the early 1990s, they recall the atmosphere of their city in the 1950s. In addition to interviews, the director uses archival materials and images in this multi-layered, atmospheric film essay.

“An artistically outstanding documentary about individual and collective memory.”  
—berlin-film-katalog.de

**Theater Work: The Berliner Ensemble at 25** *Theaterarbeit*

*GDR, 1975, dir. Peter Voigt, 63 min., b/w, doc.*

From May to October 1974, Peter Voigt filmed at the Berliner Ensemble (BE) during the 25th anniversary of the theater’s founding. Voigt, a member of the BE himself in the 1950s, interviewed theater technicians who had been part of the world-famous ensemble for decades. Sharing experiences, memories and impressions from their point of view, they paint an intriguing picture of the theater’s history.

This documentary, originally shot on 16mm film, includes rarely-shown photographs, set design sketches and historic sound recordings, as well as clips from BE rehearsals and productions of *Cement*, *Coriolanus*, *In the Jungle of Cities*, *The Mother*, *Señora Carrar’s Rifles* and *The Threepenny Opera*.

**BONUS FILMS:** In addition to *Theater Work*, this DVD—presented by the International Brecht Society—includes three new digitally-restored bonus films on Bertolt Brecht:

***Brecht Dialog 1968 DDR-Magazin 1968/40***  
GDR, 1968, dir. Karlheinz Mund, 11 min., b/w, doc.

***The Plum Trees Have Surely Been Cut Down Die Pflaumenbäume sind wohl abgehauen***  
GDR, 1978, dir. Kurt Tetzlaff, 11 min., b/w, doc.

***And Yet It Moves ...und sie bewegt sich doch***  
GDR, 1978, dir. Kurt Tetzlaff, 32 min., b/w, doc.



For regular updates on events and news, don’t forget to “Like” the DEFA Film Library on Facebook!

Home & public libraries: \$24.95  
Academic libraries: \$124.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

Home & public libraries: \$24.95  
Academic libraries: \$124.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

## ART | WORK – Six Shorts

GDR, 1961–1984, dir. Jürgen Böttcher, 143 min., color & b/w

Throughout his creative life, artist and filmmaker Jürgen Böttcher explored the theme of art and artists. This DVD presents six of his filmic milestones on this topic: *Short Visit with Hermann Glöckner* (1984, 32 min.); *Shunters* (1984, 22 min.); *Transformation Trilogy: Potter's Bull, Venus after Giorgione, Woman at the Clavichord* (1981, 17 min. / 22 min. / 17 min.); and *Three of Many* (1961, 33 min.).

"Böttcher's films could be the foundation of a counter-genre."  
—Harun Farocki, filmmaker

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

## ARTS IN EXILE

GDR, 1962–89, 204 min., color & b/w, doc., 2-DVD set  
Dirs. Giovanni Angella, Jörg de'Bomba, Joop Huisken, Volker Koepp, Karlheinz Mund, Eduard Schreiber, Roland Steiner

Nine short documentaries address the situation of artists under the Nazis and the decision of some artists to go into exile. This DEFA Foundation selection features films on: film director Slatan Dudow; actor Martin Brandt; authors Erich Fried, Erich Weinert, and Arnold Zweig; photographer Walter Ballhause; cartoonist Leo Haas; and journalist Egon Erwin Kisch.

Home & public libraries: \$29.95  
Academic libraries: \$84.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

## La Villette

GDR, 1990, dir. Gerd Kroske, 53 min., color, doc.

Only two months after the fall of the Berlin Wall, two hundred controversial East German visual and performance artists, including the Autoperforation Artists, Via Lewandowsky, Trak Wendisch and Jürgen Böttcher, presented works rarely seen before at a unique, three-day exhibition—*The Other Germany Outside the Walls*—at La Villette in Paris. Includes extensive bonus materials about the event.

"The 'Wild Youth' from the East transformed the Paris slaughterhouse into a space of subversive counter-culture."  
—babylon cinema, Berlin

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

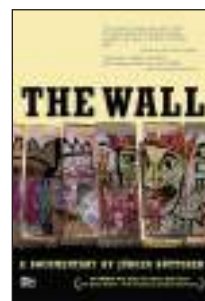
Last to Know *Jeder schweigt von etwas anderem*

Germany, dirs. Marc Bauder & Dörte Franke, 2006, 72 min., color, doc.

This intense and very moving documentary features four (of approximately 250,000) former political prisoners in the GDR. Nearly twenty years after the fall of the Wall, it is still difficult to answer their children's and friends' questions. Conversations with people in search of how to come to terms with a painful, very personal past.

"The documentary counterpart to *The Lives of Others*."  
—Hamburger Morgenpost

Home & public libraries: \$24.95  
Academic libraries: \$79.95  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)



## Order your copy now!

**Mehr Kunst als Werbung: Das DDR-Filmplakat 1945–1990**  
[More Art than Advertising: The East German Film Poster, 1945–1990]  
Berlin: Betz+Fischer Verlag, 2017. (bertz-fisher.de)

This densely illustrated book by Detlef Helmbold is the first comprehensive work on film posters and poster design in the Soviet Occupation Zone (1945–49) and East Germany (1949–90). In this period, over four hundred freelance and permanently employed graphic designers created about 6,400 posters. Written in German, three essays by Helmbold anchor the collection in its historical, graphic, artistic and sociopolitical contexts. Including photos of all 6,400 posters, the volume is both a useful reference and an introduction to East German graphic art and cinema.

"A standard reference book and an aesthetic pleasure."  
—Frank Arnold, *epd Film*

## kanopy

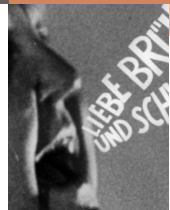
Since 2014, the DEFA Film Library has been working with Kanopy educational streaming service. Currently, our films can be streamed by universities, colleges and public libraries that have signed up with Kanopy and are located in the USA, Canada, United Kingdom, New Zealand and Australia.

With few exceptions, all the films and bonus films that we've released on DVD are available through Kanopy. Additionally, the films on the following pages are only available on the Kanopy platform.

All new releases are in HD and we are working on replacing older titles with HD versions as well. For updates and for a complete list of streaming titles, including those also on DVD, please visit our website.

### WEST GERMANY SEEN THROUGH AN EAST GERMAN LENS

#### Brothers and Sisters *Brüder und Schwestern*



GDR, 1963, dir. Walter Heynowski, 40 min., b/w, doc.

A few days after the GDR built the Berlin Wall, West German Chancellor Konrad Adenauer commented that this was “an infamous and brutal act against our brothers and sisters in the Zone.” Director Walter Heynowski digs into this ubiquitous West German expression, using footage from West German newsreels and TV programs, and compares the life of “brothers and sisters” in East and West Germany. In this propagandistic documentary, he juxtaposes images of class hierarchy and conflict in the West, with images of a flourishing East German state.

#### The Condemned Village *Das verurteilte Dorf*



GDR, 1952, dir. Martin Hellberg, 106 min., b/w

After years in Soviet captivity, farmer Heinz Weimann returns to the village of Bärenweiler in West Germany. His joy at returning home is clouded by news that US occupation forces intend to build an airfield on village land, in preparation for a confrontation with the Soviet Union. The villagers are expected to move out...



2016 Locarno Film Festival, Switzerland

#### What Would Happen If...? *Was wäre, wenn...?*



GDR, 1960, dir. Gerhard Klingenberg, 90 min., b/w

In the late 1950s, the collectivization of agriculture is in full swing in the East German village of Willshagen, on the German-German border. All of a sudden, mysterious men in a fancy car appear in the village and show an interest in the rundown manor house. Gossip spreads quickly, and some villagers think there will be a re-parceling of properties and land swap with West Germany. A comedy with captivating vignettes and dialog.

### FILMS FROM OUR 2018 NEH SUMMER INSTITUTE

In 2018, the DEFA Film Library hosted a NEH Summer Institut on *Culture in the Cold War: East German Art, Music and Film*, which was accompanied by an extensive film series. The following titles from the Institute were recently added to our streaming collection on Kanopy.

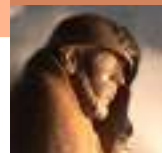
#### Battle on Canvas



GDR, 1988, dir. Ted Tetzke, 21 min., color, doc.

In 1987, Werner Tübke, one of East Germany's most successful painters, completed *The Early Bourgeois Revolution in Germany* for the Panorama Museum in Bad Frankenhausen. This short follows the ten-year creation of the monumental work painted in the Renaissance style.

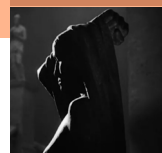
#### Ernst Barlach: Mystic of Modernity



Germany, 2006, dir. Bernd Boehm, 26 min., color & b/w, doc.

This film on the life of German Expressionist artist Ernst Barlach (1870-1938) weaves together excerpts from his writings into a biographical overview, illustrated by images of his drawings, paintings and sculptures. Critics praised the director's exceptional use of light and color in filming Barlach's sculptures.

#### Fritz Cremer, Creator of the Buchenwald Memorial



GDR, 1957, dir. Hugo Hermann, 17 min, b/w, doc.

This portrait of (East) German sculptor and graphic artist Fritz Cremer (1906-93) shows the artist in his studio and some of his art works, including his sculptures for the Buchenwald Memorial. The images are accompanied by a text by Bertolt Brecht.

#### Käthe Kollwitz: A Conversation with Hildegard Bachert



USA, 2016, dir. Holly Fisher, 19 min., color & b/w, doc.

Hildegard Bachert, distinguished Käthe Kollwitz expert and co-director of the Galerie St. Etienne in New York City, talks about Kollwitz's works, life and passion. The film is based on interviews conducted in fall 2015.

#### Seed Corn Should Not Be Ground



GDR, 1967, dir. Kurt Tetzlaff, 20 min., b/w, doc.

This film presents Käthe Kollwitz as political artist. Historic film footage, photographs, images of her sculptures and graphic works—including *The Weavers' Revolt*, *The Peasant War*, *Woman with Dead Child* (1903) and *War*—are combined with passages from her diary.

## THE LUTZ DAMMBECK COLLECTION

The DEFA Film Library is very pleased to present the complete cinematic oeuvre of German filmmaker and media artist Lutz Dammbeck. The Lutz Dammbeck Collection includes 18 films—documented media collage, animations, experimental and documentary films—made from 1975 to 2015. It offers viewers the opportunity to discover one of Germany's most innovative contemporary artists, whose work blends film and art in bold and unexpected ways.

## Documentaries

Overgames *Overgames*

Germany, 2015, dir. Lutz Dammbeck, 164 min., color & b/w, doc.

West German TV game-show host Joachim Fuchsberger admits that he based his show, *Nur nicht nervös werden*, on an American show called *Beat the Clock*, which was built around games developed for use in psychiatric therapy. When asked how many patients watched his show, he answered: "A nation! A crazy, mentally disturbed nation!" In exploring how (West) Germans could have been considered mentally disturbed, Dammbeck uncovers the mid-20th century US psychiatric theories that also underpinned the American denazification and reeducation program in West Germany.

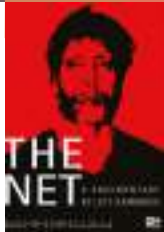


EACH TITLE  
Edu Streaming: \$190 (1-yr)  
\$350 (3-yr)

The Net *Das Netz - Unabomber, LSD & Internet*

Germany, 2003, dir. Lutz Dammbeck, 121 min., color & b/w, doc.

With the development of the internet, the question arises: What does the unlimited development of information technology mean for human society? This provocative documentary explores how post-WWII trends and modern technology influenced social relationships, affected people's minds and potentially replaced reality with virtual realities. It inweaves excerpts from correspondence between the director and Ted Kaczynski, the Unabomber, with interviews with leading eyewitnesses.

The Master Game *Das Meisterspiel*

Germany, 1998, dir. Lutz Dammbeck, 106 min., doc., color

Austrian painter Arnulf Rainer was world-famous for his abstract art and, in particular, for over-painting photographs and his own and other artists' paintings. In 1994, black paint is spread on 27 of his pieces at Vienna's Art Academy. Speculation rages over who painted over the overpainter. A year later, an unsigned letter surfaces accusing Rainer—and modern art in general—of being complicit with "destructive modernism." At the same time, Austria is shaken by a series of bombings by the Bavarian Liberation Army, which sees the country's "German identity" threatened.

Dürer's Heirs *Dürers Erben*

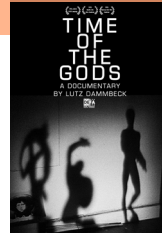
Germany, 1996, dir. Lutz Dammbeck, 59 min., color & b/w, doc.

After the Wall came down in 1989, what happened to major Leipzig School painters Werner Tübke and Bernhard Heisig, who had been called "Dürer's red heirs" by West German journalists in the 1970s? This documentary paints an insightful, often critical picture of early East German art history. Director Lutz Dammbeck, himself an alumnus of East Germany's Leipzig Academy for Graphic and Book Design, explores the development of a new style of German realism associated with the so-called Leipzig School, which, crucially, evolved during the reign of Socialist Realism in the GDR.

Time of the Gods *Zeit der Götter. Der Bildhauer Arno Breker*

Germany, 1992, dir. Lutz Dammbeck, 92 min., color, doc.

While working on his *Hercules Concept*, Dammbeck became fascinated by the life and work of the German sculptor Arno Breker (1900-91). How could a highly talented sculptor—who had met French avant-garde artists in Paris in the 1920s and whose work was first considered "degenerate art" by the Nazis—become Adolf Hitler's preferred sculptor and protégé? In seeking an answer, the director meets with several of Breker's contemporaries and friends, including authors Roger Peyrefitte and Ernst Jünger, West German art collector Peter Ludwig and Breker's model, the former decathlete Gustav Stührk.



## The Painter Came From a Foreign Land...

*Der Maler kam aus fremdem Land...*

Germany, 1988, dir. Lutz Dammbeck, 43 min., color/b&w, doc.

In 1986, after much official interference in his work, Dammbeck moved from the GDR to Hamburg, West Germany. Two years later, he is exploring his decision and sorting out his past and present identity as an artist. In the process, he interviews other East German artists who emigrated from East to West Germany in the mid-1980s: Cornelia Schleime, Hans-Hendrik Grimmeling and Hans Scheib. What has become of their former artistic positions and strategies? What is the impetus behind their art now? And how do they deal with the western art market?

First Leipzig Autumn Salon *1. Leipziger Herbstsalon*

GDR, 1984, dir. Lutz Dammbeck, 22 min., b&w, doc., silent, EN Inserts

In fall 1984, six young Leipzig artists—Lutz Dammbeck, Hans-Hendrik Grimmeling, Günter Firit, Frieder Heinze, Günther Huniat, Olaf Wegewitz—secretly organized the sensational exhibition the *First Leipzig Autumn Salon* as a protest against official art exhibitions and failed reforms to the East German art system. Lasting almost a month, the private exhibition both circumvented and challenged the authority of cultural officials. This short film shows original footage, shot by cinematographer Thomas Plener, of the artists setting up the exhibit the day before its opening.



EACH TITLE:  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

## THE LUTZ DAMMBECK COLLECTION Media Collages &amp; Experimental Films

## REALFilm



GDR-Germany, 1986, dir. Lutz Dammbeck, 43 min., b/w

This multimedia collage, which includes performances by pantomime artist and dancer Fine Kwiatkowski, among others, is a reflection on the medium of film and its elements: sound, light and movement. Dammbeck's goal is to cleanse these elements of ideology and commerce and compose a new film out of them. Recorded in Leipzig on May 14, 1986, this media collage—part of Dammbeck's long-term art project, the *Hercules Concept*—was hailed as a groundbreaking and extraordinary sensual experience in the GDR art scene.

EACH TITLE  
Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

The Cave of Hercules *Herakles Höhle*

GDR-Germany, 1983-1990, dir. Lutz Dammbeck, 45 min., color & b/w

In this multi-layered film, in part inspired by a text by Heiner Müller, Dammbeck started exploring the concept of Hercules. His experiments with different media—including overpainting, photography, film clips, collage, painting and movement—are evident in this film, in which he examines a series of questions inspired by the classical figure. Who was the legendary hero? Is there a new Hercules today? How are heroes created in a totalitarian society? What are the virtues of heroes?

Homage to La Sarraz *Hommage à La Sarraz*

GDR, 1981, 12 min., dir. Lutz Dammbeck, b/w

Experimenting with over-painting and non-camera animation, Dammbeck relocates his Leipzig-based artists' circle to La Sarraz Palace. There, a legendary congress was held by leading European avant-garde filmmakers who wished to create an independent cinema as a forum for discussing issues such as elitist thinking, the tastes of the masses and the gaps between art and life. Not only avant-garde film history is at stake in this film, however; so too are images and sounds from the Nazi past.

Metamorphoses I *Metamorphosen I*

GDR, 1978, 7 min., dir. Lutz Dammbeck, color & b/w

Dammbeck had planned a film that would combine non-camera animation with 35mm footage for the multimedia exhibition *Tangents I*. Although the exhibition was banned, Dammbeck continued working on the film. *Metamorphoses I*—the first experimental film ever to be shown publicly in East Germany—marks the filmic beginning of Dammbeck's long-term art project the *Hercules Concept*. The film is one of the very first examples—and thus without models—of independent filmmaking in the GDR.

## THE LUTZ DAMMBECK COLLECTION Animation Films

Duke Ernest *Herzog Ernst*

GDR-Germany, 1984-1993, dir. Lutz Dammbeck, 45 min., color

Duke Ernest wants to become a good knight, but circumstances are not in his favor. The Emperor—who wants to claim the Duke's castle and marry his mother—has Ernest wrongfully accused of murder and jailed... Based on a 1284 medieval legend. Critics called the film a masterpiece.



1995 Bratislava Film Festival, Slovakia  
1993 Leipzig International Festival for Documentary and Animation Film, Germany  
1993 Chicago International Children's Film Festival, USA

Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

AGAINST THE MAINSTREAM:  
Lutz Dammbeck's Animated Works

GDR, 1975-1986, dir. Lutz Dammbeck, 75 min., color, Kanopy playlist

Starting in 1975, Lutz Dammbeck worked as a freelance artist for the state-owned East German DEFA Studios. By 1986, when he left the GDR for West Germany, he had directed a total of six shorts for DEFA. These groundbreaking animation films differed in style and content from the studios' other animation productions; controversial at the time, they are now part of international animation history.

Edu Streaming: \$150 (1-yr)  
\$350 (3-yr)

**The Flood** *Die Flut*, GDR, 1986, 10 min., color, no dialog

When a storm gathers, two men on an island decide to build a boat. While one is mindful of the coming danger and urges speed, the other wastes his time on decorative details.

**The Discovery** *Die Entdeckung*, GDR, 1982, 18 min., color

A bumblebee is tired of her daily routine and needs an adventure! She flies to the place of her dreams. This cartoon was a hit in GDR cinemas. Older viewers, however, saw it as a metaphor for their longing to escape their daily life or even their country.

**Einmart** *Einmart*, GDR, 1981, 15 min., color

With its rich visual world inspired by Buñuel and Tarkovsky, *Einmart* was both controversial among officials, and set unprecedented standards in GDR animation.

**The Tailor of Ulm** *Der Schneider von Ulm*, GDR, 1979, 15 min., color

This film is based on a poem by Bertolt Brecht. The idea of flying, which Dammbeck uses here for the first time, reappears in his next films. It's the first example of the director's experimental and surrealistic style of animation.

**Live!** *Lebe!*, GDR, 1978, 11 min., color, no dialog

This short film traces the story of a man from birth to old age. The magical dreams of his youth sometimes appear, but daily routine quickly takes over. His striving for material wealth leads him to betray his youthful ideals.

**The Moon** *Der Mond*, GDR, 1975, 6 min., color, no dialog

The moon swirls happily around until it falls out of the sky. A dragon drags it into a cave and forces it to give him light, while he eats all the cakes. But the moon's friends come up with a plan.



**As Long as there Is Life in Me** *Solange Leben in mir ist**GDR, 1965, dir. Günter Reisch, 113 min., b/w*

In 1914, Germany is arming itself for war. Karl Liebknecht—the revolutionary Social Democrat, workers' leader and virulent antimilitarist—votes against approving war loans. From then on, he is considered anti-patriotic and a traitor to the fatherland. Part one of a two-part biopic about Liebknecht. (Part two on p.33)

**Bailing Out** *Kaskade rückwärts**GDR, 1983, dir. Iris Gusner, 96 min., color*

In this gentle comedy, Maja, a thirty-something single mother, decides to risk it all by „bailing out.“ She quits her job and moves to the city, where she starts looking for a new job and new relationships. In the process, she faces unfamiliar situations and life experiences.

**Blood Brothers** *Blutsbrüder**GDR, 1975, dir. Werner W. Wallroth, 99 min., color*

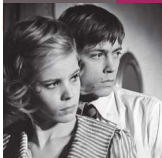
Sand Creek, 1864: US soldier Harmonica (Dean Reed) experiences the massacre of Cheyenne Indians, whom he believed protected. He deserts and joins the Indians in their fight, headed by Hard Rock (Gojko Mitić), who becomes his blood brother. This DEFA Western is based on historic events.

**Career** *Karriere**GDR, 1970, dir. Heiner Carow, 91 min., b/w*

After officials banned *The Russians Are Coming*, Heiner Carow used some of the footage as flashbacks in this film. The plot centers on a 40-year-old, apolitical businessman caught in a moral conflict. Set in West Germany at the end of the 1960s, *Career* is an interesting film in its own right. A few years after its release, however, the director vehemently distanced himself from its conformity to the GDR's party line.

**Farewell** *Abschied**GDR, 1968, dir. Egon Günther, 107 min., b/w*

In August 1914, many young German men euphorically volunteer to join the army. But in Munich, the son of a militaristic state prosecutor, decides that he won't become a soldier or fight this war. East German officials criticized this film's cinematic style and prevented its wider release after its premiere.

**Girls in Gingham** *Die Buntkarierten**Germany, 1949, dir. Kurt Maetzig, 98 min., b/w*

The moving episodic saga of a working-class Berlin family built around the life of Guste, a young maid born in 1884. The story spans three generations and almost 70 years of German history, from the Wilhelmine period until after WWII. It was the first DEFA film to be entered at the Cannes International Film Festival.

**In Spite of Everything!** *Trotz alledem!**GDR, 1971, dir. Günter Reisch, 125 min., color*

October 1918: Karl Liebknecht is released from prison. Although WWI is almost over, the German Kaiserreich sends its last reserves to their deaths. The working class is in a rebellious mood, and the uprising of Kiel's sailors sets off a call for revolution led by Liebknecht. Part two of a two-part biopic about Karl Liebknecht. (Part one on p.32)

**Minna von Barnhelm, or the Soldier's Fortune** *Minna von Barnhelm oder das Soldatenglück**GDR, 1952, dir. Martin Hellberg, 103 min., color*

Prussian Major von Tellheim has become engaged to Minna von Barnhelm, a Saxon noblewoman. After the Seven Years' War, the King deprives the Major of his honor and he becomes impoverished. Ashamed, he breaks off his relationship; but Minna has a plan for how to set things straight. The story based on the drama by Gotthold Ephraim Lessing.

**Our Daily Bread** *Unser täglich Brot**GDR, 1949, dir. Slatan Dudow, 97 min., b/w*

The petit-bourgeois Weber family lives in occupied Berlin after WWII and struggles to make ends meet. The father, an unemployed cashier, sees his sons going very different ways: while Ernst participates in the construction of a new socialist society, Harry tries to make some fast money illegally. With a film score by Hanns Eisler.

**The Sailors Song** *Lied der Matrosen**GDR, 1958, dirs. Kurt Maetzig, Günter Reisch, 118 min., b/w*

News of the Russian Revolution has swept the world, fueling rebellions in Germany on land and sea. Sailors Lobke and Kasten are sentenced to death for their political agitation; when Steigert, a member of the firing squad, cannot bring himself to shoot them, he is arrested. A heroic epic detailing part of the German Revolution that took place after WWI.

**Till Eulenspiegel***GDR, 1974, dir. Rainer Simon, 104 min., color*

Although the powers that be try to silence Till Eulenspiegel, the popular jester holds a mirror up to his environment and exposes social grievances, without fearing the consequences. The film, based on a script by Christa and Gerhard Wolf, is a jovial, subversive portrait of the folk hero that depicts the period of the German Peasants' War.

**Too Young for Love?** *Für die Liebe noch zu mager?**GDR, 1973, dir. Bernhard Stephan, 86 min., color*

At the textile company, everyone appreciates the work of 18-year-old Susanne, but nobody really considers her a woman, including Lutz, with whom she is in love. She sets about to make a change, but... This humorous, poetic film about daily life in the GDR features popular 1970s rock music by the Klaus Renft Combo.

**Wolz – Life and Illusion of a German Anarchist***Wolz – Leben und Verklärung eines deutschen Anarchisten**GDR, 1973, dir. Günter Reisch, 110 min., color*

Soldier Ignaz Wolz returns from WWI with a deep hatred of capitalist war profiteers. He decides to start his own revolution, but tries to stay away from the organized class struggle. A comedy based on the autobiography of the radical communist Max Hoelz.



**The Arctic Sea Calls** *Das Eismeer ruft*



*GDR, 1983, dir. Jörg Foth, 78 min., color*  
 In early 1934, the Soviet steamship SS Chelyuskin is exploring the Arctic when it becomes icebound. The crew finally manages to escape onto the ice. In a Prague neighborhood, five children hear the news on their homemade radio and decide to go to their rescue. As they embark on their journey, though, they encounter problems.

**The Blue Light** *Das blaue Licht*



*GDR, 1976, dir. Iris Gusner, 79 min., color*  
 Hans served his king faithfully as a soldier, but was cheated out of his pay. As he returns home, he meets a witch who heals his wounds. In return, she demands that he fetch the blue light from the bottom of the well; but Hans outsmarts her, keeps the glowing stone and gains the services of a little magician. Based on a Brothers Grimm fairytale.

**Rumpelstiltskin** *Das Zaubermännchen*



*GDR, 1960, dir. Christoph Engel, 71 min., color*  
 A boastful miller pretends his daughter Marie can spin straw into gold. She is locked in a room full of straw and ordered to turn it into gold by the next morning. She despairs, but a little man appears and offers his help. A classic Grimm's fairy tale overlaid by a class analysis of work and exploitation.

**Snow White** *Schneewittchen*



*GDR, 1961, dir. Gottfried Kolditz, 60 min., color*  
 Once upon a time, there was a beautiful, haughty queen who had a magic mirror. She would ask, „Mirror, mirror, on the wall, who's the fairest of them all?“ And as long as the mirror answered, „You, Queen, are the fairest here,“ she was content. This Grimm's fairy tale with a socialist slant was one of the top ten highest grossing DEFA films ever.

**When Martin Was Fourteen** *Als Martin vierzehn war*



*GDR, 1964, dir. Walter Beck, 83 min., b/w*  
 Martin and his friend Kathrin find their youth ends abruptly in March 1920, when their village is drawn into the events surrounding the reactionary Kapp Putsch. Martin accidentally stumbles upon weapons that have been stockpiled for the reactionary forces, and he and Kathrin get involved in unexpected adventures. Shown at the 1965 Cannes Youth Film Festival.

Sign up for our e-newsletter! [filmtour@german.umass.edu](mailto:filmtour@german.umass.edu)

**Remember that all films we released on DVD are available on streaming.**

**Documentary**

**Children of Golzow: Individual Portrait**



*Lebensläufe – Die Geschichte der Kinder von Golzow in einzelnen Porträts, GDR, 1980, dir. Winfried Junge, 255 min., color & b/w, doc.*  
 From 1961 to 2007, documentary filmmaker Winfried Junge conducted a long-term documentary project, following the life of children who started school in Golzow, East Germany in August 1961. He visited the town at regular intervals to catch up on the children's lives. This film—the eighth in the series of twenty—draws on films shot 1961-80, giving a social panorama of growing up in the GDR. An anthology of portraits from one of the longest-running documentary projects in film history.

**Animation Film**

**Copyright by Luther**



*GDR, 1983, dir. Lew Hohmann, 17 min., color, animation*  
 This short film gives an entertaining introduction to the role of Martin Luther (1483-1546)—a pastor, writer and lecturer at the University of Wittenberg—in the events leading to the Reformation. With sly humor, this film presents the Reformation as a media revolution.

For a complete list of all films and playlists available on streaming, please visit [umass.edu/defa](http://umass.edu/defa)

**The Founders Fund for Student Researchers (2019-21)**

Students in North America can apply for:

- Stipends for DVD rentals
- A stipend to help support a research visit to the DEFA Film Library

For deadlines and more details, please email [sky@german.umass.edu](mailto:sky@german.umass.edu)

*The Founders Fund was established in honor of the retirement of the DEFA Film Library's founding director, Professor Emeritus Barton Byg.*

EACH TITLE:  
 Edu Streaming: \$150 (1-yr)  
 \$350 (3-yr)

EACH TITLE:  
 Edu Streaming: \$150 (1-yr)  
 \$350 (3-yr)