



OFFICIAL SELECTION  
FESTIVAL DE CANNES 2020



**OLIVER MASUCCI**

**HARY PRINZ**

**KATJA RIEMANN**

**SLIM GEËNSCENEERDE EN  
UITSTEKEND GESPEELDE BIOPIC**

- Film-Welt

**BIEDT EEN OVERTUIGEND  
FASSBINDERIAANS ERA**

- Screen International

A FILM BY **OSKAR ROEHLER**

# ENFANT TERRIBLE

PICTURE TREE INTERNATIONAL PRESENTS A BAVARIA FILMPRODUKTION PRODUCTION IN CO-PRODUCTION WITH X-FILME CREATIVE POOL WDR BR ARTE  
STARRING OLIVER MASUCCI HARY PRINZ KATJA RIEMANN JOCHEN SCHROPP ERDAL YILDIZ FRIDA-LOVISA HAMANN DESIRÉE NICK ANDRÉ HENNICKE AND EVA MATTES AND ALEXANDER SCHEER  
CINEMATOGRAPHY BY CARL-FRIEDRICH KOSCHNICK COSTUME DESIGN BY PERI DE BRAGANCA MAKE-UP BY URSULA RÖLING SOUND DESIGN BY ANDREAS WÖLKI EDITING BY HANSJÖRG WEISSBRAUCH  
MIX BY HUBERTUS RATH MUSIC BY MARTIN TODSHAROW WRITTEN BY KLAUS RICHTER EDITORIAL STAFF ANDREA HANKE (WDR) BARBARA BUHL (WDR) CORNELIA ACKERS (BR) CARLOS GERSTENHAUER (BR)  
ANDREAS SCHREITMÜLLER (ARTE) PRODUCTION MANAGEMENT ANDREAS HABERMAIER PRODUCED BY MARKUS ZIMMER STEFAN ARNDT UWE SCHOTT DIRECTED BY OSKAR ROEHLER

PICTURE TREE INTERNATIONAL

BAVARIA FILMPRODUKTION

X-FILME

WDR

BR

arte

FFS Bayern

FFB Bayern

FFB Bayern

FFB Bayern

FFB Bayern

FFB Bayern



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german films



Originele filmtitel:            Enfant Terrible  
Genre:                            Biopic  
Lengte:                         134 Minutes  
Land:                             Duitsland 2020  
Regisseur:                     Oskar Roehler  
Script:                         Klaus Richter  
Cinematography:            Carl-Friedrich Koschnick Editing: Hansjörg Weißbrich  
Sound:                         Andreas Wölki Music: Martin Todsharow  
Producers:                    Markus Zimmer, Stefan Arndt, Uwe Schott  
Production Company:        Bavaria Filmproduktion, X Film Creative Pool, WDR, BR, Arte  
Distributie Benelux:        Arti Film – Hilversum – Nederland  
                                      www.artifilm.nl ; info@artifilm.nl

### **Synopsis**

"Enfant Terrible" volgt het leven en carrière van Rainer Werner Fassbinder. De op 37-jarige leeftijd gestorven grondlegger van de naoorlogse Duitse cinema leidde een leven dat het midden hield tussen dat van een bezeten rockster en een intellectueel. Seks, drugs, radicale ideeën en hoogoplopende ruzies. Er zijn weinig cineasten die de enfant terrible-stempel meer verdienen dan Fassbinder. De nadruk in de film ligt op zijn periode in de jaren '70 toen hij volledig geobsedeerd was door film en zijn ambitie om één van de beste regisseurs ooit te worden. Het zijn de gloriejaren met Effi Briest, Die Ehe der Maria Braun , TV serie Berlin Alexanderplatz en de kroon op zijn werk de Gouden Beer van de Berlinale voor Die Sehnsucht der Veronika Voss.

### **Korte synopsis**

"Enfant Terrible" volgt het leven en carrière van Rainer Werner Fassbinder. Seks, drugs, radicale ideeën en hoogoplopende ruzies. Er zijn weinig cineasten die de enfant terrible-stempel meer verdienen dan Fassbinder. De nadruk in de film ligt op zijn periode in de jaren '70 toen hij volledig geobsedeerd was door film en zijn ambitie om één van de beste regisseurs ooit te worden.

### **Oneliner**

Biopic van de legendarische Duitse filmmaker Rainer Werner Fassbinder.



## **PRESS NOTE**

ENFANT TERRIBLE is a dedication by the director Oskar Roehler (ELEMENTARTEILCHEN, DIE UNÜTÜHRBARE) to the film icon Rainer Werner Fassbinder. With an elaborate color and light dramaturgy and exceptional backdrops, Roehler approaches and merges with Fassbinder's universe. In an episodic fashion, he tells the artist's life and displays Fassbinder's entire spectrum: from an ingenious director, to a desperate seeker of love up to a relentless victimizer. Roehler can completely rely on his charismatic leading actor: Oliver Masucci not only impersonates the famous filmmaker, he becomes one with Rainer Werner Fassbinder.

## **STATEMENT DIRECTOR**

I felt like Klaus Richter: the film I saw, was "Händler der vier Jahreszeiten", I was 12 at the time, and there was a home cinema in the boarding school that could accommodate about 20 people. This film pierced the heart of my twelve-year-old self like a bullet. From then on I sat and waited for the next Fassbinder film to be released. And the wait was not long. Almost every six months, new, small, partly bizarre, partly deep films were published, which aimed their distorting mirror at the petty-bourgeois, original reactionary, Germans of the early 1970s, which I at 12-, 13-, 14-year-old could then take away deeply impressed by their impact on me. It was a German reality that I had never seen before and that I had never thought about. Fassbinder's films gave me the tools and the means to do so. As a result, I started my first attempt at writing early on. These films were a great blessing within the deserted film industry of Germany. And when I went to Berlin at 19-years-old on the hunt of the collapsing modern structures and that legendary Fassbinder, who was still almost a professional youth at the time, he was in his mid-thirties, and I soon went to the places where I could be close to my idol and his stars, Ingrid Caven, Kurt Raab, Volker Spengler and many more, who got drunk in the Paris bar and in the Bermuda Triangle around Savignyplatz and where they celebrated their extravagant parties, and "pressed my nose against the glass" because I didn't dare to go in at film I later got to know some of them and had the honor of shooting with them himself.

What made Fassbinder and his friends so famous and notorious was the fact that they had managed to mix up the cultural landscape with their poisonous cocktail of most different film so much so that international fame had already dawned on them. They were a gay group of gamblers, lesbians, and parttime actors who achieved this, a colorful bunch that came from everywhere: the deepest Bavarian province to the original stars of the UFA. The big shot amongst them, young Fassbinder, was the only rock star in German Cinema at the time as well as to this day, who ultimately only appeared in sunglasses with mirrored glass, completely dressed in leather and a poker face, always followed by two bodyguards, also dressed in leather. He got away with devastating hotel rooms in Cannes, appointing stars and dropping others and eventually ended up destroying his own life with everyone watching. He brought the eccentricity and the liberation of the gay avant-garde scene into German cinema and



into the German cultural scene, even with the many films that had nothing to do with this topic, to symbolize, aestheticize and at the same time update the form. The topics were always new and contemporary with the really good films. His melodrama "In a year with thirteen moons" was unique, it played with poetic and theatrical means and exaggerated them. Fassbinder originally came from the theatre world, and you could tell. He told social parables in as strict a manner as Brecht. Mother Küster is just one example.

Fassbinder had the kind of rock and roll in his blood which you can't buy. He made everyone famous. And fame was important too to gain fame from an outsider position through ingenuity and to get into the key position of international cinematic attention. Andy Warhol, Jane Fonda, Dirk Bogarde. He searched ever higher, his film became increasingly hermetic and crazier, and he himself progressively broke. He had so much to work through personally and with German society, that a single life, however intense, simply wasn't enough. The big circus, the limelight, the drugs, the legends he created films devoured him.

For me, he was a comet in the night-sky of Berlin, a bright neon sign fluttering in the wind, a monolith that invented bright colors to stage itself, but which was actually made of the cold, gray bedrock of post-war German society. With all the dark thoughts, the pessimism, the self-doubts that went with it. Every broken hero of his stories who perished himself was a fragment of Fassbinder. And with each of them he died a little more. In the end he died like real rock and rollers do, burned out with his life in shards and extremely lonely. He burned friendships in the furnace of his productivity and moved on. "Corpses paved" his way. We owe 39 films to him. Everything was there: from the breathtaking melodrama to wonderful evil black comedies to the great social dramas. Every film was different, almost every film a surprise. He was not infallible. It wasn't his aim to make perfect films. He was too impulsive for that, ultimately too emotional. He had to put life in order to make these real-life film. That was the crux. He had no retreat where he could have crawled like the others. Art and life were completely intertwined.

He was a very young man with great wisdom and humor. He was the unique, the formative among German film directors and authors. Everything for art and living as if there was no tomorrow. Living by this motto means not getting old. Fassbinder was spared the hassle of being a veteran, just repeating himself and doing boring stuff. He died at the height of his creative glory - at the age of 37.



## HOOFDROLSPELER OLIVER MASUCCI

The German actor Oliver Masucci grew up in Bonn. He studied acting at the University of the Arts in Berlin and then started a successful theater career: from Basel (1995) to the Schauspielhaus Hamburg (1996–2002), the Munich Kammerspiele (2001), the Schauspiel Hannover (2000–2005), the Schauspielhaus Bochum (2003-2005), the Schauspielhaus Zürich (2005-2009) and the Salzburg Festival (1999 and 2007) until he reached the Vienna Burgtheater. Here Masucci was an established member of the ensemble from 2009 to 2015

The charismatic actor had his breakthrough in cinema in 2015 in the satirical role of Adolf Hitler in the bestselling adaptation LOOK WHO'S BACK (ER IST WIEDER DA) by David Wnendt. The comedy was not only successful at the box office critics also praised the film and Oliver Masucci was delighted to be nominated for the German Film Award.

Masucci was last seen in the cinema in Caroline Link's adaptation of the youth book WHEN HITLER STOLE PINK RABBIT (ALS HITLER DAS ROSA KANINCHEN STAHL) (2019). Previously, he played alongside Tom Schilling, Paula Beer and Sebastian Koch in the Oscar®-nominated drama NEVER LOOK AWAY (WERK OHNE AUTOR) (2018) by Florian Henckel von Donnersmarck. At the same time he also starred in the feature film PLAYMAKER (SPIELMACHER) (2018) by Timon Modersohn with Frederick Lau and Antje Traue and in OUTMASTERED (HERRLICHE ZEITEN) (2018) by Oskar Roehler, for which he was again nominated for the German Film Award.

In 2016 Oliver Masucci took on the role of Ugly Joey in Phillip Stölzl's elaborate three-part Winnetou reissue WINNETOU – DER MYTHOS LEBT and was seen in Sherry Hormann's two-part political thriller TÖDLICHE GEHEIMNISSE. He was in front of the camera in 2017 and 2018 for the award-winning German television series 4 BLOCKS. Masucci has contributed as one of the main actors in DARK by Baran bo Odar, the first German Netflix series, since 2017. Masucci later played in the ZDF three-part PREIS DER FREIHEIT (2019) alongside Nadja Uhl, Barbara Auer and Nicolette Krebitz, in the television film PLAY (2019) by Philip Koch and took on an episode lead in the successful series SHADES OF GUILT (SCHULD) (2015-2019) with Moritz Bleibtreu . Oliver Masucci is currently filming DIE SCHACHNOVELLE directed by Phillip Stölzl.



## BIOGRAFIE REGISSEUR OSKAR ROEHLER

Oskar Roehler started his career as a screenwriter and had his breakthrough with his second feature NO PLACE TO GO (DIE UNBERÜHRBARE; 2000), a very personal portrait of his mother, which premiered in Cannes (Director's Fortnight) and received the German Film Award (Lola) for best film. His other award winning film include ANGST (DER ALTE AFFE ANGST, 2003 – Berlinale Official Competition), AGNES AND HIS BROTHERS (AGNES UND SEINE BRÜDER; 2004 – Venice Orizzonti) as well as his film adaptation of Michel Houellebecq's novel ELEMENTARY PARTICLES (ELEMENTARTEILCHEN; 2006 – Berlinale Official Competition). With JEW SUSS: RISE AND FALL (JUD SÜSS – FILM OHNE GEWISSEN; 2010 – Berlinale Official Competition) Oskar created one of his most polarizing films. After SOURCES OF LIFE (DIE QUELLEN DES LEBENS; 2012 – Karlovy Vary Official Competition) and his 'Master and Servant' portrait OUTMASTERED (HERRLICHE ZEITEN; 2018), ENFANT TERRIBLE is Oskar's latest film and homage to one of the most legendary and radical German Filmmakers - Rainer Werner Fassbinder.

|      |  |                              |
|------|--|------------------------------|
| 2020 | ENFANT TERRIBLE  | (Director)                   |
| 2018 | OUTMASTERED (HERRLICHE ZEITEN)   | (Director)                   |
| 2015 | PUNK BERLIN<br>(TOD DEN HIPPIES!! ES LEBE DER PUNK)  | (Screenwriter & Director)    |
| 2013 | SOURCES OF LIFE (QUELLEN DES LEBENS)   | (Screenwriter & Director)    |
| 2010 | JEW SUSS (JUD SÜSS! – FILM OHNE GEWISSEN)<br>In Competition at Berlinale   | (Director)                   |
| 2009 | LULU & JIMI  | (Screenwriter & Director)    |
| 2006 | ATOMISED (ELEMENTARTEILCHEN)<br>In Competition at Berlinale<br>Nominated for the Audience Prize of the European Film Prize | (Screenwriter & Director)    |
| 2003 | AGNES AND HIS BROTHERS<br>(AGNES UND SEINE BRÜDER)<br>Best Screenplay at the Bavarian Film Prize                           | (Screenwriter & Director)    |
| 2002 | ANGST (DER ALTE AFFE ANGST)<br>Competition at Berlinale  | (Screenwriter & Director) In |

## **RAINER WERNER FASSBINDER – HIS LIFE**

Rainer Werner Fassbinder (May 31, 1945 – June 10, 1982) was born into a cultured bourgeois family in the small Bavarian spa town Bad Wörishofen. Raised by his mother as an only child, the boy had only sporadic contact with his father, a doctor, after the divorce of his parents when he was five. Educated at a Rudolf Steiner elementary school and subsequently in Munich and Augsburg, the city of Bert Brecht, he left school before passing any final examinations. A cinema addict (“five times a week, often three films a day”) from a very early age, not least because his mother needed peace and quiet for her work as a translator, “the cinema was the family life I never had at home.”

Fassbinder made his first short films at the age of twenty, persuading a male lover to finance them in exchange for leading roles. He also applied for a place at the Berlin Film School (dffb), but was refused. He acted in both his early films: *DER STADTSTREICHER* (The City Tramp), which also featured Irm Hermann (later often used in character roles); and *DAS KLEINE CHAOS* (The Little Chaos). In the latter, his mother – under the name of Lilo Pempeit – played the first of many parts in her son’s films. Only after these amateur directing-scripting-acting efforts did Fassbinder take lessons with a professional acting studio, where he met Hanna Schygulla, his most important actress, who thanks to him became an international star. It was through Schygulla that Fassbinder turned his interest to the theatre.

In 1967 Fassbinder joined the Munich action-theater. He directed, acted in, and adapted anti-establishment plays for a tightly knit group of young professionals, among them Peer Raben and Kurt Raab, who along with Schygulla and Hermann, became the most important members of his cinematic stock company. Jean-Marie Straub directed the action-theater in an eight-minute version of Bruckner’s *Krankheit der Jugend*, using part of this stage production in his short film *DER BRÄUTIGAM, DIE KOMÖDIANTIN UND DER ZUHÄLTER* (1968), with Fassbinder as the pimp. In 1968 Fassbinder directed the film play written by himself, *Katzelmacher*, a twenty-minute highly choreographed encounter between Bavarian villagers and a foreign worker from Greece, who with scarcely a word of German, becomes the object of intense racial, sexual, and political hatred among the men, while exerting a strangely troubling fascination on the women. A few weeks later, in May 1968, the Action theater was disbanded after its theatre was wrecked by one of its founders, jealous of Fassbinder’s growing power within the group. It promptly reformed under Fassbinder’s command as the antiteater, which pursued an equally radical and frequently provocative production policy.

The years from 1969 to 1976 were Fassbinder’s most prodigious and prolific period. An outstanding career in the theatre (productions in Munich, Bremen, Bochum, Nurnberg, Berlin, Hamburg and Frankfurt, where for two years he ran the “Theater am Turm” with Kurt Raab and Roland Petri) was a mere backdrop for a seemingly unstoppable outpouring of films, tv film adaptations, and even a TV variety show (in honour of Brigitte Mira). During the same period, he also did radio plays and took on roles in other director’s films among them the title part in Volker Schlöndorff’s Brecht adaptation *BAAL*. By 1976 Fassbinder had become an international star.



Prizes at major film festivals, premieres and retrospectives in Paris, New York, Los Angeles, and a first critical study on his work appearing in London had made him a familiar name among cinephiles and campus audiences the world over. He rented a house in Paris and could be seen in gay bars in New York, earning him cult hero status but also a controversial reputation in and out of his films. Art house circuits avidly took up his films : because he had so many to his credit by the time he was 'discovered' with FEAR EATS THE SOUL, the rerelease of his earlier films together with the steady stream of new work, made his extraordinary productivity seem even more phenomenal. (...)

His flamboyant and at the same time seedy life-style, his openly displayed and well advertised homosexuality, and at the same time life and love to women, the scandals, public outrages and bouts of self-pity ensured that in Germany itself Fassbinder was permanently in the news, making calculatedly provocative remarks in interviews, which nonetheless were usually shrewd and to the point. His work often received mixed notices from the national critics, many of whom only began to take Fassbinder seriously after the foreign press had hailed him as a genius.

In 1972 Fassbinder began his collaboration with a highly experienced and successful producer at West Germany's most prestigious television network, Peter Märtesheimer of WDR. Under Märtesheimer's influence Fassbinder turned with even more determination to recognizably German subject matter. Together they made, among others, the television series EIGHT HOURS DO NOT MAKE A DAY, and in 1978 cowrote THE MARRIAGE OF MARIA BRAUN, Fassbinder's commercially most profitable film and the film in his post-war German trilogy (the other two were LOLA and VERONIKA VOSS). For many foreign critics, his crowning achievement was the 14-part television adaptation of Alfred Döblin's Berlin Alexanderplatz , much maligned by the domestic press.

Although for VERONIKA VOSS Fassbinder received the Golden Bear at the 1982 Berlin Film Festival, a much-coveted Oscar nomination eluded him. As had often been noted, Fassbinder was the engine and motor (the "heart" in Wolfram Schütte's words) of the New German Cinema. His sudden death from a vicious combination of drugs and sleeping pills in June 1982 symbolically marked the end of the most exciting and experimental period the German cinema had known since the 1920s.

Thomas Elseaser



## **RAINER WERNER FASSBINDER – HIS ART**

In the mid-1960s, when Bertolt Brecht's Epic Theater dominated the German-speaking stage, Max Frisch spoke of Brecht possessing the "striking ineffectiveness of a classic." The playwright, who agitated for social change in epic parables written for a "theater of the scientific age," was accepted by society and integrated into it, and was thus a classic: immobilized. Rainer Werner Fassbinder, who attained comparable artistic status in the German-language cinema between 1969 and 1982, and whose public image dominated the scene during those fourteen years, neither became a classic nor did he achieve outstanding success. But was he ineffective?

Looking down at the lamentable depth of contemporary German cinema from the aesthetic summit of his late works, after the 1978 *DE-SPAIR*, and from the paradigmatic validity of his "German" subjects, from *KATZELMACHER* to *VERONIKA VOSS*, one will scarcely discern anything in the ten years since he died except his disappearance: not only the dissolution of Fassbinder as a steady presence, somewhat like the basso continuo in the polyphony of the German cinema that came after him, but the general decline of all aesthetic principles that blossomed in the richness of his vast oeuvre. Fassbinder's oeuvre, like that of other directors of the New German Cinema, could not have come about without the cooperation of the public television stations. Yet he, as did no other, realized the implications of the specific German production situation. His artistic productivity, which resulted in an oeuvre of forty-four films and television productions, coincided with the vigorous appropriation and exploitation of every possible source he could draw from. He alone gave exuberant life to the declaration on which the Young and the New German Cinema staked its claim, that "Opas Kino" (grandpa's cinema) was dead. If there was a German Autorenfilm (auteurist cinema) – and certainly the genius-cult of West German *Sturm und Drang* in the 1960s and 1970s did produce the works of Kluge and Wenders, Schroeter and von Praunheim, Herzog and Syberberg, Thome and Straub – Fassbinder's far-reaching activities were at the center of it. His genius – probably the only one of the postwar German cinema – is evident not only in his work but also in the freewheeling activity and inspirational vitality with which he combined film and film production, television and television production into a comprehensive, always expanding, retrospective, and progressive unity. His utopian vision, which he very nearly made come true, was to merge the division of labor of the studio system with the author's personal creativity through an amalgamation of group dynamics and individualistic work processes. He was producer-tycoon and star director all in one; and to feed the artistic imagination that spurred him on, he needed to make sure that he kept both feet on the ground. This he first achieved with the team of the Action Theater, in the group which evolved from it, and later in various teams of actors, cinematographers, musicians, set designers, and studios.

The auteurist film whose emergence accompanied the decline of the "producer film" that could no longer compete with television in the domestic market, was unmistakably a harbinger of the antiauthoritarian movement and an expression of the international student and youth revolt, which in the Paris of May 1968 had its storming of the Bastille and, shortly after, its Thermidor and Waterloo. Euphoria over a new lifestyle was rapidly succeeded by depression over its failure – more quickly, in



keeping with the modern process of acceleration, than at the turn of the eighteenth to the nineteenth Century. The socialist-liberal coalition; the ban on employment of radicals in state schools and public institutions in general; the German Director's Theater of Peter Stein, Claus Peymann, and Hans Neuenfels; and the New German Cinema were parallel events, riddled by the ricochets of Baader-Meinhof terrorism.

Rainer Werner Fassbinder, born in 1945, was not one of the initiators of the Oberhausen Manifesto. He did not subscribe to their programmatic approach, in which German post-war film history was understood largely as a continuation of UFA films (Universum-Film AG, or UFA, was the principal film company in Germany before 1945) and as a product of the Adenauer-era restoration. Nor did he adopt Alexander Kluge's idea of a conscious return to authentic, documentary-oriented contemporary film subjects. Fassbinder, as the youngest, had only recently become one of the West German filmmakers, and he was and always remained an outsider. His roots were in the theater rather than in documentary, industrial, art, or television filmmaking. In the theater, as director, actor, and author, as spiritus rector, he gathered around him a troupe.

In the course of his filmmaking career, Fassbinder's involvement with the theater ended definitely by 1974-75, when he foundered with the management of the TAT (Theater am Turm) in Frankfurt, which he had tried to develop into a base for parallel film production. He nevertheless succeeded where comparable movie talents, like Peter Stein and Luc Bondy, had failed, in finding the royal road to developing his artistic potential in film. The theater of Stein, Bondy, and Hans Neuenfels repeatedly cast envious glances toward the cinema, whose character as a total work of art these directors evoked on stage; yet only with Fassbinder did the theater open its eyes wide, because in his films it plays a vital role (as it does in those of Visconti).

With one other German-speaking artist, namely Peter Handke, whose often-professed love of the cinema he has frequently brought to the work of his spiritually congenial friend Wim Wenders, Fassbinder shared a talent that the stage directors Stein, Neuenfels, and Bondy did not have at their disposal: an innate narrative creativity. It is this that accounts for Fassbinder's unique status, the concentrated density of his film oeuvre, and it is this – despite craftsmanly equivalents, for example in the work of Volker Schlöndorff or Reinhard Hauff – that fundamentally sets him apart. He is also set apart from the storytellers of the New German Cinema insofar as this teller of his own tale was able to handle his own material and subject matter in an aesthetically far-more-intimate and personal way, or, to paraphrase Kleist, he was able to recognize the cinematographic potential of his stories, "formulating his ideas while he was talking"; in short, he did not think of storytelling in film as adapting literature to the medium of vision and sound but was able to think in cinematographic terms from the start.

This genuine filmic creativity comprehends the "straightaway" of Raoul Walsh and Michael Curtiz in the same sovereign manner as the lighting direction of Josef von Sternberg, the color dramaturgy of Douglas Sirk, and Joseph L. Mankiewicz's complex narrative strategies (as a creative counterpart, for instance, of the Döblinesque montage technique in BERLIN ALEXANDERPLATZ).



This, in particular, made possible Fassbinder adaptations of literary sources (as with *EFFI BRIEST*, *THE STATION- MASTER'S WIFE*, *QUERELLE*), where – each in its own way – no residue of the adaptation process remains to disturb or irritate.

Nevertheless, the theater from which he grew and eventually escaped shaped the director's style, determined the stringency of his storytelling and the visual concentration of his work. The stage as the scene of action, as the conceptual abstraction of a lived life, returns even in apparently naturalistic movies, such as *THE MERCHANT OF FOUR SEASONS*, *ALI: FEAR EATS THE SOUL*, *FEAR OF FEAR*, or *I ONLY WANT YOU TO LOVE ME*, through a non- naturalistic mode of speech. He signals distance, irritation with realistic events, which are to a greater extent than stage scenery would permit – charged with additional narrative value through a metaphoric use of camera angles. This is why one finds more than one sees and hears in Fassbinder's "realistic works"; and this is what distinguishes his films from the numerous "realistic" movies about the workers' world, by which a part of the New German Cinema turned its attention, polemically and functionally, to the everyday lives of the working-class petit bourgeoisie.

Wolfram Schütte



## CAST



Oliver Masucci  
(Rainer Werner)



Katja Riemann  
(Gudrun)



Frida-Lovisa Hamann  
(Martha)



Eva Mattes  
(Brigitte Mira)



Isolde Barth  
(Rainer's mother)



Jochen Schropp  
(Armin)



Alexander Scheer  
(Andy Warhol)



Lucas Gregorowicz  
(Ulli)



Anton Rattinger  
(Britta)



Erdal Yildiz  
(Salem)



Désirée Nick  
(Bärbel)



Michael Klammer  
(Günther)



Sunny Melles  
(Veronika)



Felix Hellmann  
(Harry)



Götz Otto  
(Jack Palance)



Michael Ostrowski  
(Peter Chatel)



Antoine Monot Jr.  
(Peter Berling)