

American Women's Club of Hamburg, e.V.

CURRENTS

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TIME TO RESET

President's Message

Winter is the perfect time to hit the "reset" button and focus on the possibilities for the new year. For many of us, it's a time of self-evaluation and reflection. It's a time to finalize our resolutions and identify the bad habits we want to break, good habits we want to adopt and new things we want to explore in the coming year.



Coming up with our resolutions isn't nearly as challenging as keeping them! Breaking an old habit, learning something new, taking a risk or meeting new people can be intimidating. Social science suggests that if we do something new intensively for as little as one month, we will have a much higher probability



of creating long-lasting change. Even if we can't promise ourselves at the outset that we'll stick with our resolution for the long term, there's a huge benefit in putting a big burst of energy into the new routine or hobby for a few weeks.

Of course, enlisting the support of family and friends can keep us motivated after the initial surge of excitement wears off. Whether we are trying to exercise more or procrastinate less, it's always encouraging to know there's a team of people who share our interests and genuinely care about our success.

For many of us, the American Women's Club of Hamburg ("AWCH") provides that much needed support network. If hitting the reset button in 2018 for you includes getting fit, taking up a new hobby/craft, supporting a charity, learning a language, discovering opera, writing, reading, enjoying films, finding a new playground, browsing a museum, or simply sipping a cup of coffee, you can be sure that there are many like minded people in AWCH who would love to share those experiences with you.

As we kick off 2018, it's an ideal time for both new and long-term members to try something new and forge new friendships along the way. The AWCH is the perfect starting point for this journey. Together, we can make 2018 a year of learning, growth and discovery!

Lyn Herr,
AWCH President 2018



Currents Magazine

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Editor's Message

Our theme "Time to Reset" for our winter issue arose from the idea that the New Year is a time when many of us make plans for "resetting" our busy lives, to make resolutions to change bad habits, to initiate new plans, and/or to change our lives. But it is not always the New Year that triggers these thoughts, but also a new job, new partner, or a move to a new city or country. The time for a "reset" can take just a few minutes of inner meditation and setting goals—or days in an ultimate spa, where one can concentrate on one's new objectives. We are thankful for the many contributions to this theme and to the whole issue.

I personally apologize for the delay in getting this issue out to you. The New Year is now unfolding into spring; maybe we can view this as a second chance to RESET.

Despite the delay, we hope you enjoy the issue.

— Carol Harbers



Photo: Marc Schultz-Coulon

Nevertheless SHE PERSISTED

That's the Way to Do It, Ladies!

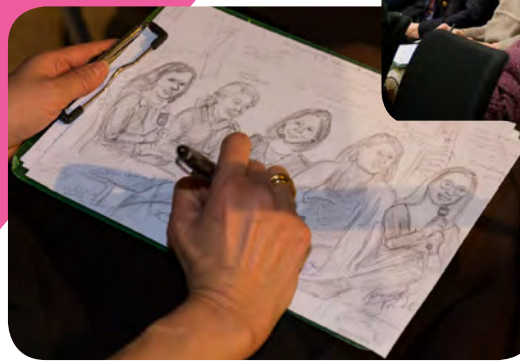
"No one wants to be the *Quotenfrau* (woman getting the job due to a quota)," lamented Dr. Melanie Leonhard, Hamburg Senator for Labor, Social and Family Affairs, and Integration. But at the same time, she continued, despite all its shortcomings, it is one of the few political tools that we have to make a difference.

This is one of many topics addressed by our panellists representing Politics, Finance, Education, and The Arts and superbly moderated by My-Linh Kunst, a leadership coach for women and currently the President of AWC-Berlin. More than 80 women and a handful of men attended the event on March 1st, jointly organized by AWCH and the Amerikazentrum, e.V. to observe and celebrate US National Women's History Month and International Women's Day.

"It is time to redefine what being a woman means," asserted Meredith Nicoll, an opera singer and cabaretist currently with the *Hochschule für Musik und Theater Hamburg*. Her enthusiasm and engagement in supporting women's rights was reflected in her willingness to drop all evening plans to join our panel discussion in literally the "last-minute." The



Photos: Josh Pierstorff



Drawing: Nancy Tiltz



panellist agreed that educating children was a key element in making long-lasting changes, as Mary Wenstrom, a specialist for international education with a Harvard degree, outlined changes that are needed.

And what about #MeToo? Laura Langford, an American investment banker with over 30 years of experience, thanked her drama training for getting her out of uncomfortable positions. A lively discussion with wine and snacks brought the inspirational evening to a close.

A truly motivating event, leaving the audience with the conviction that we need to continue to fight discrimination against women. We need to speak up. We have the right and the responsibility. We need to keep moving forward and "persist."

A heartfelt thank-you to all who made the evening so special.



Silent Auction at AGM toward FAWCO Target Project

“Let the fun begin!” announced 2017 President Marlane Nigbur as she called the Annual General Meeting (AGM) on January 28, 2018 to order in the DESY guest dinning room. “Thank you so much for your power and energy to make things happen! Thank you for your tireless dedication.” With close to 40 AWCH members attending, Marlane reviewed the many events that took place in 2017, highlighting the many fundraising activities and two *ad hoc* events addressing issues to empower women. Reports from the various internal groups (e.g. Book, Film, Opera, Art, and Stich ‘n’ Bitch) confirmed the many opportunities members have to pursue their different interests.

Treasurer Monika M. reported that over €4.500 had been raised in 2017 for charities, and Membership Chair Petra R. announced that the club had gained 46 new members, with a total of 186 at the end of 2017. FAWCO Rep Carol S. again praised AWCH members for their hard work in raising money and getting involved in FAWCO activities. After approval of the proposed budget for 2018, the attending members elected the new 2018 board members. After four hours of business and socializing with sweet and savory finger food, the meeting came to a close. Exhausted, but proud to members of such an active club. We wish the new board continuing success!

Thank you! Thank you! Thank you!

The Silent Auction at the AGM was a huge success. The proceeds of €1564 will go to the FAWCO Target Project „Hope Beyond Displacement.“

This project, a sustainable investment by FAWCO Member Clubs to provide education and training for refugee women and girls in Jordan, is an action of the FAWCO Target Program Education: Empowering Women and Girls Through Knowledge and Skills.



Hope Beyond Displacement

Education and Empowering
Refugee Women and Girls
in Jordan





FAWCO and the United Nations

Our club is a proud member of FAWCO, and as a member of the American Women's Club of Hamburg, **you are automatically a member of FAWCO!**

FAWCO is a United Nations accredited non-governmental organization (NGO) with special consultative status with the UN Economic and Social Council (ECOSOC). August 2017 marked 20 years since FAWCO was granted this status, which was a step towards strengthening FAWCO's position in the global community. It gave FAWCO members a voice at the global level with the UN and the community of UN-accredited international NGOs. Advocacy at the UN allows FAWCO the opportunity

to influence global decision-makers.

Let's consider some frequently asked questions and the answers formulated by FAWCO UN Liaison Laurie Richardson to understand in depth the role of FAWCO at the UN.

If you are interested in learning more about FAWCO at the UN, please visit <https://www.fawco.org/un-issues>, read the [UN Liaison Bulletins](#), or contact Laurie Richardson at unliaison@fawco.org. (Carol Strametz)



FAQs: FAWCO at the UN

by Laurie Richardson, FAWCO UN Liaison

What does the United Nations do?

The United Nations was founded in 1945 in the aftermath of World War II to take action on transnational problems: peace and security, climate change, sustainable development, human rights, disarmament, terrorism, humanitarian and health emergencies, gender equality, governance, food production, and more. The UN provides a forum for its 193 Member States to express their views in the General Assembly, the Security Council, the Economic and Social Council, and other bodies and committees. Through dialogue and negotiations among its members, the UN serves as a mechanism for governments to seek agreement and solve problems. Its main functions are to maintain international peace and security; protect human rights; deliver humanitarian aid; promote sustainable development; and uphold international law.

Learn more about the UN at www.un.org

Read [Fast Facts](#) about the UN.

What is ECOSOC Consultative Status and what does it mean for FAWCO?

The UN Charter established the Economic and Social Council (ECOSOC) in 1945 to advance the three dimensions of sustainable development—economic, social and environmental. ECOSOC is the principal organ that coordinates the work of 14 United Nations specialized agencies, functional commissions and regional commissions. It serves as the central forum for discussing international economic and social issues, and for formulating policy recommendations addressed to UN Member States and the United Nations system.

Article 71 of the UN Charter provides for non-governmental organizations or NGOs to contribute to the work of the UN through consultative status with ECOSOC. Currently over 4,500 organizations hold special consultative status, including FAWCO. This status allows FAWCO to request the addition of an item on ECOSOC's agenda; submit written statements and make oral statements at meetings; and send delegations to ECOSOC's many subsidiary bodies such as the Commission on



the Status of Women (CSW), the various human rights mechanisms of the UN, as well as special events organized by the President of the General Assembly.

FAWCO received special consultative status with ECOSOC in 1997. To maintain consultative status, we are required to submit quadrennial reports to ECOSOC demonstrating our active involvement and ongoing commitment to the UN's development agenda. We point with pride to the Target Program and The FAWCO Foundation Development Grants as representative initiatives.

What does the FAWCO UN Reps Team do?

FAWCO's 14 UN Reps are located in major UN centers (New York, Geneva, Vienna, Athens, and Bonn) or travel to conferences in other cities. We play leadership roles on NGO committees in NY, Geneva, and Vienna, increasing FAWCO's visibility in the UN NGO community. We collaborate with other NGOs to advocate and seek to influence the UN Agenda regarding gender equality, human rights, women's health, and climate change. (Examples of position papers and statements FAWCO has endorsed are on the website <https://www.fawco.org/un-issues/advocacy>.) We promote UN agency



campaigns. We organize educational events—panel discussions, speeches, film screenings—on important issues such as women’s economic empowerment, early childhood development and education for refugee families, female genital mutilation, human trafficking, honor killing, and countering violent extremism.

- We advocate
- We promote
- We collaborate
- We inform
- We offer opportunities

Learn more about what ECOSOC consultative status means in [Working with ECOSOC: An NGO Guide to Consultative Status](#). **What are the NGO Committees on the Status of Women? What is the NGO Committee on Migration? NGO Committees, Constituencies, Major Groups, Stakeholders, Civil Society—what are these groups? What do they do?**

The active engagement of several thousand NGOs with the work of the UN requires that NGOs organize and collaborate through working in committees and coalitions. This amplifies communications about the work we do, and fosters partnerships. FAWCO UN Reps play active roles in the following groups of NGOs at the UN:

- NGO Committee on the Status of Women NY
- NGO Committee on the Status of Women Geneva
- NGO Committee on the Status of Women Vienna
- NGO Committee on Migration
- NGO Major Group
- Women and Gender Constituency

What is CSW? What is UN Women?

The UN Commission on the Status of Women (CSW) was founded in 1946 to promote gender equality and the empowerment of women. UN Women is the UN focal point for women’s rights, the “United Nations Entity for Gender Equality and the Empowerment of Women.” CSW, organized by UN Women, takes place in March every year and is the global forum for women’s rights and gender equality attended by government officials, representatives of the UN and other international agencies, and thousands of activists from around the world. NGOs with ECOSOC consultative status may send a delegation of up to 20 people to CSW. FAWCO has had CSW delegations of as many as 15 members.

Learn more about UN Women

Learn more about the UN Commission on the Status of Women (CSW)

How does the UN Program fit in with the FAWCO Global Issues programs?

The UN Reps Team provides information and resources from UN agencies, publications and newsletters to support the education and awareness-raising components of the Target Program and Global Issues Teams. We participate in and promote global campaigns relevant to FAWCO’s priority issues. We offer the opportunity of a FAWCO UN Youth Program to children of FAWCO and FAUSA members. We contribute position papers and resolutions on the UN to the US Issues Team for Overseas Americans Week. We engage in awareness-raising through FAWCO’s social media outlets.

The UN’s Sustainable Development Goals (SDGs) provide the integrative framework for all of FAWCO’s Global Issues Teams.

- Education SDG #4
- Environment SDG #13 and others
- Health SDG#3
- Human Rights SDG#5 Gender Equality and others

What do FAWCO’s Resolutions & Recommendations (R&Rs) say about the UN?

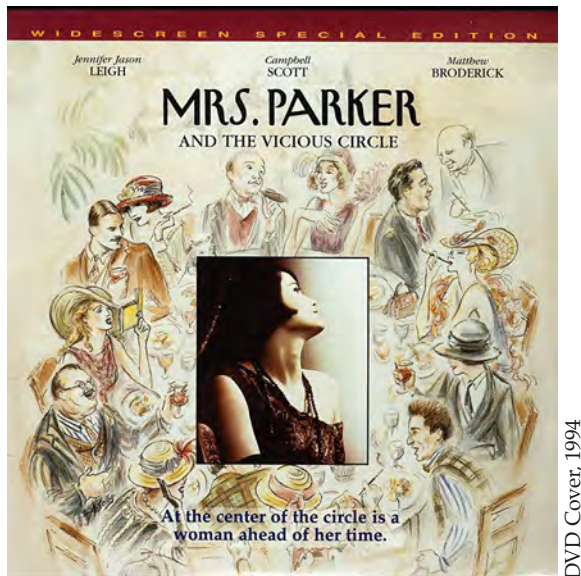
FAWCO R&Rs are guidelines for FAWCO activities. They spell out the work of the UN Reps Team.

- Champion the role of the United Nations in promoting world peace and improving lives, raise awareness among FAWCO members of UN endeavors and support the UN’s mission and goals, particularly the UN’s 2030 Agenda (Sustainable Development Goals - SDGs).
- Increase FAWCO’s engagement as a UN Department of Public Information (DPI) accredited NGO with special consultative status to the UN Economic and Social Council (ECOSOC) by working with UN Women and the UN Commission on the Status of Women (CSW), the UN Framework Convention on Climate Change (UNFCCC) and through partnerships with like-minded organizations. Raise awareness of and actively engage in UN initiatives.
- Advocate for the ratification by the US Senate of the United Nations Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) and the UN Convention on the Rights of the Child (CRC), the inclusion of American women living overseas in the Violence Against Women Act (VAWA), and support Cities for CEDAW in the United States.

Theme Pages: Time to Reset

New Beginning. Part 1. Dedication.

by Anna Sizorina



DVD Cover, 1994

The Lady's Reward

Lady, lady, never start
 Conversation toward your heart;
 Keep your pretty words serene;
 Never murmur what you mean.
 Show yourself, by word and look,
 Swift and shallow as a brook.
 Be as cool and quick to go
 As a drop of April snow;
 Be as delicate and gay
 As a cherry flower in May.
 Lady, lady, never speak
 Of the tears that burn your cheek-
 She will never win him, whose
 Words had shown she feared to lose.
 Be you wise and never sad,
 You will get your lovely lad.
 Never serious be, nor true,
 And your wish will come to you-
 And if that makes you happy, kid,
 You'll be the first it ever did.

I started writing this article sitting by the fire in the Algonquin Hotel New York City on New Years Eve 2017.

Yes, it was the same Algonquin known to us for its Round Table with Alexander Woollcott, Franklin Adams, and the fabulous poet, satirist, playwright and activist **Dorothy Parker**.

Born in New Jersey to a Scottish mother and German Jewish father, Mrs. Parker moved to NYC and quickly became attached to her new "hometown." She started to work for a *Vanity Fair* in 1914 and moved to *Vogue* in 1916. She would leave for Hollywood every now and then but would always come back to her "hometown" where she died 50 years ago in 1967.

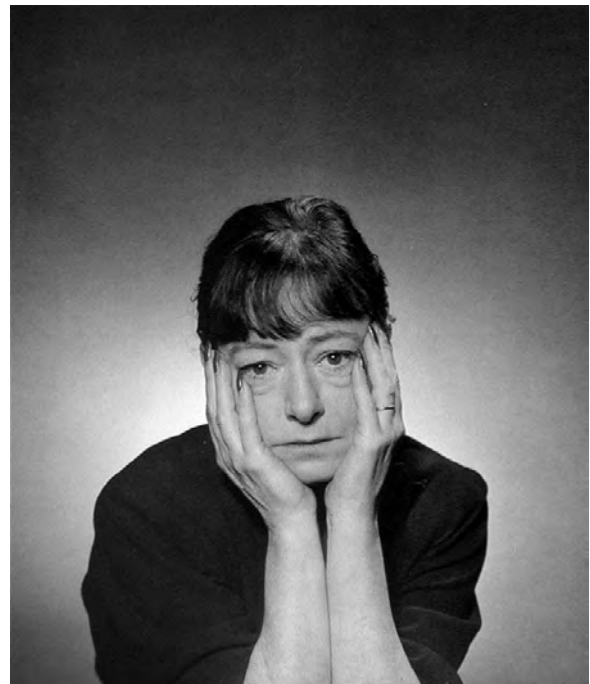


Photo: Flickr CC

The Flaw In Paganism

Drink and dance and laugh and lie,
 Love, the reeling midnight through,
 For tomorrow we shall die!
 (But, alas, we never do.)

Poems by Dorothy Parker

New Beginning. Part 2.

The New Year has just started and we have made ourselves promises we still intend to keep. Will we manage? I began writing this article on New Years Eve 2017. I have been returning to the topic ever since. Now that January, now February, is

almost over, I start adapting it from the first day of the year... to the first day of the week, to my birthday, to the first day of spring.... and many other first days of the new life we want to have.

New Year, NEW Beginning

New WEEK, New Beginning

New Birthday, NEW Beginning

NEW Season, New Beginning

Get in touch with yourself: Find a cozy chair, close your eyes, let your thoughts go, breathe in and out, in and out, and pay attention to what is going on inside of you and how comfortable you are, in this moment, in this place, and in your body. Your body is your best friend and your best advisor. Make sure you are connected. **Be one.**

Set real goals: When thinking about your objectives, be specific, make sure your goals are attainable and manageable, make sure you are the main executor of your plans and the main character of your story. **Take a lead.**

Know how to reach your goal: If you cannot talk to a friend or a relative, imagine how three other people respected—or fictional characters admired—would have acted in a similar situation, take their advice. **It was born in your head.**

Know how to establish your goal: Imagine your goal is already reached, how would you feel, who will be there, and who will not. Think and redefine your goal, find another way to feel what you want to feel. **Start at the end. Be creative.**

In the meantime, **make a plan.** Oh yes. It may sound overwhelming, but without a plan, you are likely to turn away from your trail. Your plan is similar to steps on a yellow brick road to your personal Wizard of Oz. Break it into even smaller steps, set up times to achieve it; **don't leap, walk.** For each step, imagine how you would notice you reached it and who else will see the difference? How would it affect those around you?

And finally, **celebrate** each small but significant achievement: Present yourself a glass of strawberries, a visit to a theater, or get together with a friend; do something symbolic and something that you like. Say a couple of nice words to yourself, don't be a judge, **become a good friend of yourself.**

Enjoy the process—your way to a better self.

We asked our new Board Members—
Where they go and what they do to Reset?
Any Resolutions for 2018 ?



President

Lyn H.

"My husband and I love the city of Deia in Mallorca, Spain. It's one of the most peaceful places we've ever been. Definitely a tranquil retreat. My resolutions are (1) eat less/no processed foods; (2) increase running mileage; (3) be more patient."

Suzana Z.

"My advice to everyone is to believe in yourself—anything is possible if you put your mind in to it."



Vice-President

Shelly S.

"I am a nature person so I like to go to some place where there are no people and I can listen to the sounds of the forests. Starting anew is important. It starts with what I would like to do differently and how I will accomplish it. This year I am concentrating on learning the game of chess—it's fun to learn strategy and tactics."



Secretary



Treasurer

Tracy M.

"I love the French Atlantic, south of Bordeaux. Sun, sand and water. No TV, radio or screens. Pure Bliss! Your favourite spa? My husband I go on a weekend "retreat" every November. We eat out, sauna, steam bath and get massages. I can highly recommend Das Hotel Vier Jahreszeiten in Binz auf Rügen. Resolution? Yoga!"

Holly T.

“My favorite place to get away from it all is by the sea in Cape Cod, where my family spends summers. In the winter months I love swimming in sunshine, fog or snow at Festland in Altona, a heated outdoor pool in Hamburg open year-round.”



Membership Chair



Charis H.

“Holidays are the perfect time to unwind and „unmind“ (to forgive and forget all that is plaguing one’s mind), as we say in my family. I enjoy a lengthy massage to loosen up and thereafter to relax under palm trees with a good book. Resolutions? Be true to your own self, the same procedure as every year.”

Activities Chair

Teresa P.yL.

“My favorite place to go is Ireland—our house is on the beach. To unwind I like a Thai Massage, makes me feel like I am back in Asia in a hot climate; I can dream. Resolutions?this year I said, “Be happy with yourself and travel.”



Events Coordinator



Carol S.

“I love a long walk through the Jenisch Park, down to Teufelsbrück, along the Elbe River to Blankenese, breakfast at my favorite Cafe, and back home through the Blankeneser Treppenviertel and Hirsch Park. It’s close to home but the landscape, river and sky can tell spectacular stories and take me away.”

FAWCO Rep

Carol H.

“Shut my eyes and imagine I am soaking up the California sun. Going for a run is the best way to clear my head. Resolutions ? Keep trying to build habits, not make resolutions.”



Currents Editor

The Ultimate Spa to Reset: The Original F.X. Mayr Clinic in Wörthersee, Austria

by Malena Harbers

The lowdown Don't be fooled by the glass of bubbly offered to you upon arrival. It's the last you'll get while staying here: this is no indulgent spa retreat. Think prescriptive, medicinal and old-school detox. Sound like your worst holiday nightmare? Only those after rest, losing weight or sorting out a nagging health issue need apply. Set at the top of a small hill along the shores of Austria's Lake Worth, near Klagenfurt, Austria, the F.X. Mayr Clinic follows the principles of the famous Dr. Franz Mayr using a tailored eating plan to cleanse your digestive system and improve your all-over health, skin and energy levels. This may sound too good to be true but results are practically guaranteed. In fact it's so effective that one out of every three people I spoke to during my stay were return visitors (three-, four- and even ten-times!), plus, it's the 'diet' clinic of choice for royalty, politicians, socialites and Hollywood stars (Uma Thurman has made a visit).

The rooms Forget fluffy pillows, candles, room service and staff waiting on your every move. At the Mayr you're treated to allergy-free mattresses, lemon-scented bathroom spray (purging toxins features heavily here) and a room that reminds me of my university days spent in a dorm: compact, sparse and home to a small single bed. The upside? It's much cleaner than any dorm room I've ever seen and the facilities are sparkling clean. Staff (your treatment is overseen by a medical doctor and clinical nurses, therapists and front desk staff are all on-hand to help 24 hours a day) are punctual and practical and most importantly, super knowledgeable.

Eating and (not) drinking Once you've had your meet-and-greet with Dr. Domening, you're given a tailored eating plan based on how badly you need a detox. The meal plan ranges from a strict tea fast to the regeneration diet (meaning you get steamed veggies and fish at lunch). The main basis of all diets is eliminating caffeine and sugar and sticking to alkaline, easy-to-digest food. Even more essential is how you eat. Chewing



your food 30 times after each bite and eating slowly are the keys to a flatter stomach. Another cardinal rule is no drinking with meals. It dilutes digestive enzymes, meaning food isn't broken down as easily.

The spa It may not be ultra-pampering but despite the Mayr being fully booked the facilities are virtually empty and tranquility is easy to find. In between scheduled reflexology sessions, doctor appointments, stomach massages, and detox baths you're free to relax in the infrared sauna, steamroom, and pool, take a turn in the saline cabin (great for congested sinuses) or indulge in beauty treatments—your run-of-the-mill spa menu features here. Depending on your 'diagnosis' your doctor may also recommend you book in for blood work, allergy food testing, a colonic or a fat-blasting treatment.



My experience The evening I arrive, dinner consists of soup, two pieces of spelt bread and my choice of a protein side spread (I pick 'white cheese with red pepper'). I eat every last crumb as my table companion, a four-timer to the clinic, warns me this could be the most amount of food I eat all week. The next morning I take my Epsom salts and wait for the purging to start. Nothing. Breakfast is half an hour later (it's a Mayr rule to take salts 30 minutes before eating) with the same menu options as dinner. My assigned doctor 'prescribes' me the Candida diet, which is one of the least restrictive.



I'll be sticking to sheep's yogurt, gluten-free bread or corn crackers, a variety of soups and a hot veggie dish at lunch. I'm also given an alkaline powder to take three times a day. The next few days follow similar to the first two with detox baths, a lymph massage and *Kneipping*—improving your body's circulation by dipping various body parts into consecutive tubs of cold and hot water in order to shock the system. By now I've had all the side effects of detoxing—lethargy, headaches, and even loss of appetite. It's only by day five that I feel normal again. In the end, after a full seven days, I've lost 1½ kilos and gained a clear head, glowing skin and a flat and settled tummy. It's truly a life-changing experience.

Out and about

There are many options once the headaches and lethargy subside. Try biking to Maria Wörth-Dellach,



an idyllic village on a peninsula featuring two ancient churches and options to windsurf, wakeboard and waterski. It might take some willpower to avoid the cafes and ice cream shops that litter the village streets. If you'd prefer to steer clear of any temptations, sign up to group hiking sessions in the hills with Judith, a Worthersee local and former mountaineer. She gives guided hikes two to three times per week, well worth it for the scenery and the fresh mountain air alone.

Practical Guide

The details

The clinic offers two "reset" programs, the Mayr Classic for a minimum of 14 days (at €2290) or the Mayr Basic for a 7-day treatment (€1435). Rates include all examinations, treatments, and the Mayr cuisine with tea and water, but exclude accommodations. Additional treatment modules for Deep Detox or Mayr Recharge can be booked to supplement your programme. Visit <https://www.original-mayr.com> for more information.

The ideal place to stay is at the clinic itself, making it easier to resist temptations. The rooms have been recently refurbished and range from category B (€170 per person in a double room) to full suites (€515 with single occupancy). It is recommended to book your stay from Sunday evening to Sunday morning.

Getting there

Eurowings flies directly from Hamburg to Klagenfurt with fares starting from €39.99 one-way. The Deutsche Bahn offers services from Hamburg to Klagenfurt, via Munich and Salzburg. The train trip takes from 11 to 12 hours.

Recommended Spas in Hamburg

Not enough time or money for FX Mayr? Try these alternatives in Hamburg for a local "Reset" with only a fraction of the time and cost.

Float: With three branches in Hamburg, this spa offers flotation therapy to soothe and heal the mind and body from the constant pressure of stress and everyday hectic. The weightless rest in saltwater surrounded by silence and darkness creates a new perception for creativity and self-awareness. Sixty minutes cost €69, or combine it with a 60 minute deep relax massage for €149. A couple can float for an hour for less than €100. <https://www.float-hamburg.com>

My Thai Spa: For many, a good partial or full body massage is sufficient to relieve tension or give an energy kick, thus triggering a needed reset. Trained in the methodology of The Wat Po Thai Traditional Medical School in Bangkok, the team members specialize in Thai massages and spa treatments. Book a massage from a long list, including a traditional Thai full body (€75 for 90 min) or a sweet hot chocolate message (€89 for 90 min). <https://www.my-thai-spa.de>

Holthusenbad: Experience a modern sauna facility in Eppendorf with the charm of the 1920's. This municipal bath was designed by the famous Hamburg architect Fritz Schumacher and has been recently refurbished to incorporate an extensive sauna and steambath landscape offering a full program of aromas and a wide spectrum of temperatures. Entrance fee (€ 19 weekdays, € 20.50 weekends) includes use of the outside heated pool and inside wave pool. Massage services are also available (starting at €30/half-hour).

Spa in Hotel Vier Jahreszeiten: Over the rooftops of Hamburg and direct on the Alster, one can enjoy a Day Spa (sauna, fitness rooms and quiet zone) at this luxurious hotel for just €69—or free in connection with any massage or treatment costing over €100. Why not try one of their package deals, such as "Power of Earth" or "Ocean Dream", that promise to "detox and relax" or "purify and rejuvenate." Packages start at €290. Reservations recommended. http://www.hvj.de/img/spa_fitness_club.pdf

Aspria: Relax and unwind in Uhlenhorst. Offering an extensive range of face and body treatments, the spa facilities offer saunas, salt baths, relaxation rooms and a Finish log cabin. A Spy Day with a "Detox & Renewal" package, which includes a Turkish Hammam, facial treatment, body wrap, and lunch, is available for €199. http://www.aspria.com/media/10120286/spa_broschuere.pdf

Last, but not least, our Ex-President's favorite: **Hamam Hafen Hamburg**. More at <http://www.hamam-hamburg.de>

New home, NEW Beginning

by Katharina Kriegel



Photo: iStock

At the beginning of every new year, I, like probably most of us, contemplate what went well in the past year and where there is room for improvement. This year is particularly challenging, as I welcome 2018 in an unfamiliar environment, in a new city I now call home—Hamburg. I am celebrating a two-fold new beginning, so to say, which is both exhilarating and scary at the same time.

In addition to navigating my private and professional life, and perhaps even changing its course slightly (if my New Year's analysis suggests that I do that), I find myself in this "foreign" city. Admittedly, in my home country, but a country that has changed quite a lot over the past 5 years that I have

been abroad. So I asked myself: How should I best approach this situation in order to stay on course and not get lost?

Everyone who has moved to a new city and even more so to a new country or continent will have been in this situation and most likely developed their own "survival kit." So if my advice is not new to you, it might still warm your heart that other people feel the same.

Here is what I do:

- Do not lose heart! Approach your new life's episode with an open and cheerful mind!
- Make your new home feel like home! And I am not just referring to decorating your home, but exploring your surroundings, finding your way to your personal everyday routines, such as your grocery store, your go-to-hairdresser, your doctor, your favorite bar or cafe. It is so much easier to navigate your life and make decisions in an environment you feel like you belong to. Go out and explore!
- Make friends! If you don't have the luxury of moving to a city where you already have friends, try to take time to extend your social network. (Most) human beings are not made for living in solitude. We are social creatures who thrive in social environments.

Once you have settled down and feel more and more at home in your new city, you can tackle whatever you think needs improvement. In my case, this year it is my career.

Katharina's Reset Tips:

One often needs a break to recharge and rediscover one's inner Zen. One longs for a moment to be oneself, to reset the inner clock. I have discovered that living in Hamburg means we are spoiled by opportunities to do exactly that. Here are a few of my favorite things to recharge my batteries and reset:

- Take a trip to Blankenese and walk along the river Elbe and wander through the "Treppenviertel"
- Enjoy one of the many saunas that Hamburg has to offer to let off steam. The Saunawelt Bartholomäus-Therme, for example, is a little gem
- Challenge yourself and forget everything around you for a moment while bouldering at FlasHH
- Go for a run or walk in the Volkspark Altona or around the Außenalster.
- Take a ferry to Finkenwerder to change perspective
- Treat yourself at your favorite café. My personal favorite is the Torrefaktum in Ottensen, where they brew their own coffee



Photo: Pixabay

New BEGINNING—1955

Excerpts from a letter written in 1991 on the occasion of AWCH 35th Anniversary. Things have changed, but many feelings of “reset” and a new beginning stay the same . . .

All your activities, and the ease of living in elegant Hamburg as it is today be-stirred memories of my first introduction. . . Hamburg was a third world, early post-war nation when we arrived in May, 1954. . . There were no super markets, no canned goods at all, no cereal, no frozen goods, and later, I discovered, no baby foods, nor Pyrex baby bottles. Shopping meant visits to individual shops--the butcher had nothing cut; meat hung on hooks, and the German ladies asked for certain cuts. . . I learned numbers and *Pfund* quickly and went with my American cookbook drawings of beef, pork, lamb, and pointed to the part I wanted! I loved the market twice weekly where an American woman noticed my American shoes, and we struck up a friendship.

My first drive down the lake for Sunday dinner left one strong impression. Not only were there crowds walking in numbers, but there was not one color other than grey, black, or some brown outerwear in the rain. It was a dull scene--and there I was with a bright red raincoat, and the children had red slickers. No way would we blend in--even if it'd been some shade of blue.

Incidentally, my flight over was 17 hours on a pre-jet with a stopover in Prestwick. For forty dollars--a goodly sum then--on top of our SAS first class fare, we had double bunks made up at night. . .

We were in the final days of Allied occupation, and Hamburg was in the British zone. The only English language school was the British Armed Forces (BAF) School, so the children got a bus at the corner with a Tommy to help them on and off. Their BAF script was the only entry to the one English language movie in town in Gänsemarkt. . .

Traffic them meant empty streets. Our new model green Dodge was shipped over, and whenever I came out of a store, it was always surrounded by Germans checking it out, peering in at the dashboard, etc. I could drive down to Jungfernstieg, park directly in front of the Alsterhaus, shop for whatever time needed--and I needed time, as not one salesclerk spoke English--with no problem.

Before I weary you with old tales that your club booklet and my visit opened up, I must come to the founding of the AWC. . . Joan thought help was needed for the American business women, who were floating in a strange, backward, difficult world alone. She culled the consulate files for any and every American women's name . . . and look what you've become--and what Hamburg has become!!! Never forget Joan Fox--she started it all, bless her!

Take care and God bless!



Photos: Stockholm Transport Museum - Flickr (Wikimedia Commons)
Hamburg Germany 1950 - 1956

Luncheon with Kartal Karagedik

—Report from the Opera Club

"To be the goose bumps!" replies Kartal Karagedik to the question "What is the goal of an opera singer?" And belting out a few lines from Verdi's aria "*Io morirò, ma lieto in core,*" he certainly was that for the covey of ten AWCH Opera Group members sitting around a table at Speicher 52. Our "Business Lunch" goes pretty much unnoticed, as it is served behind the scenes of our fascinating dialogue with "our" Baritone—a member of the Hamburg Opera Ensemble since 2015. Kartal did not grow-up with the idea of becoming an opera star (his grade school teacher clearly discouraged a singing career). His acceptance to the Vocal Department at the Music Conservatory in Izmir, Turkey was also a surprise, which he quickly adopted as a strategy to obtain entry into the conservatory's "composer tract"—a goal he developed during his training in the tourism business (think: hotel music.) Astute teachers and loyal supporters accompanied him to a number of singing contests, in which both the prizes and recognition started piling up. A star baritone is born!

His life is busy. Juggling two singing careers and a 4-month-old puppy, he and his Belarussian wife travel from one venue to the next, supporting each other to learn the next libretto on the road. What role to accept and which one to postpone for another date? When can he break ties with the Hamburg Ensemble, which due to its large repertoire is quite time demanding, and when can he begin to concentrate on just a few outstanding roles. These

are only a few of many questions facing the newly married couple. Hobbies? Yes, his prize money has allowed him to buy the equipment wanted to follow his other love—photography, but one cannot buy time.



But then Kartal turns the conversation back to us. We too are part of the "tripod"—the composer, the performers, the audience. We too must understand the intent of the composer, to interact and to communicate with the performers. What are our favorite operas? And his? Amidst a flurry of great operas, including Tchaikovsky's *Eugene Onegin* (Kartal plays the role of Eugene in the Hamburg production) and Beethoven's *Fidelio* (our next project), pops the name *Don Carlo*—Verdi's opera now playing in Leipzig, with none other than Kartal as the protagonist Rodrigo.

Don't we want to join him in Leipzig? A chorus of "Yes!"—and then Elizabeth knows she will have extra work this season. (Carol Harbers)





The Remains of the Day

— "highly recommended read"

The author **Kazuo Ishiguro** is a Nobel Prize-winning English novelist, screenwriter, and short story writer. He was born in Nagasaki, Japan, on November 8, 1954 and moved to Britain when he was 5 years old. His family although living in Britain maintained a strong Japanese culture within the home place and interestingly in his first two novels, Ishiguro connects to his native country Japan.

Ishiguro's third novel *The Remains of the Day* is set in post-war England, and tells the story of an elderly English butler confronting disillusionment as he recalls a life spent in service. Stevens, the hero, is the perfect butler. All his life he has sought to symbolize the ideals of his profession: service, composure, dignity, and discretion. Having reached an age when, he is starting to think about the shape of the rest of his life—hence the title 'the remains of the day.'

Stevens takes a trip to the countryside hoping to persuade Miss Kenton, a former housekeeper, to return to Darlington Hall. We feel a possible romantic connection. However, for Stevens, his primary objective is to remain a great butler and the word that constitutes a great butler is "dignity." "Dignity," explains Stevens, "has to do ... with a butler's ability not to abandon the professional being he inhabits." He believes that he has served humanity by having served a great gentleman in a great house. Stevens is proud of the contribution he made, but as we gradually discover the nature of what he was contributing to—Lord Darlington's maneuverings on behalf of the Nazi regime, we and even Stevens himself must drastically reevaluate his life's work. (Teresa Perez y Landazuri)



Book Club Members' Comments:

"While Miss Keaton values her own work she does not substitute her professional life for her personal, but Stevens does"

"Stevens wasted his life, he had regrets and possibly was afraid to be anything other than a great butler"

"Stevens lived under the strict rules of class, rigidity and expectations of that time"

"Easy captivating read, with interesting historical aspects and a view into high-society living"

"Tragic waste of life by continually pleasing someone else"

Big News, Art News

—Members initiate new Art Group

AWCH has a newly formed Art Group. Shelly Schoeneshoefer and Diana Perry Schnelle have organized a group that will see different art exhibitions around Hamburg. Members are also welcome to share their own artwork with the group or suggest other interesting ideas. Our first event included sixteen people: women, men and two babies. Together we visited *Alice Neel: Painter of Modern Life*, a retrospective of the American artist's paintings at the Deichtorhallen—the first time such a show has been exhibited in Germany. An extremely informative guided tour in English took us to the exhibition highlights.

Alice Neel was born in 1900 and lived until 1984; but during most of her life, her work wasn't taken seriously. She is now considered to be one of the most important portrait and figurative painters of the twentieth century. Living in Spanish Harlem and painting people who lived on the margins of society, Neel was up against the male abstract painters who dominated the New York and American art scene. She rarely sold any of her work, but at the age of 74 had her first retrospective at the Whitney Museum of American Art in New York.

Update: Anita Ree in January

The newly formed Art Group made a spontaneous trip to the Kunsthalle in January to see the artist Anita Ree. The idea was to compare her work with that of Alice Neel. This must be the year of the woman! These two retrospectives show the emotional and creative strength of two women artists during hard political times. Working on two different



To augment the exhibition, many of the club members viewed a documentary film about Neel at the Abaton Kino. Directed by her grandson Andrew Neel, *Alice Neel presents* an intimate view of how hard it was for Neel's sons to be raised by a person who devoted her life to art.

**If you are interested in joining our group,
please contact Shelly and Diane at
artclub@awchamburg.org.**

continents and coming from different backgrounds, both struggled for recognition of their talent and produced an amazing portfolio. **Their strong ambition to become artists shines through their artwork even today.**

Both women painted emotional portraits of the people around them. Both experienced psychological trauma and suffered from being outsiders. But whereas Anita was stylistically greatly influenced by her colleagues, Alice Neel's works radiate her own style. Neel chose to live in Spanish Harlem, partially due to financial reasons but also to be closer to real life, and thus was more isolated from her peers. Life as a single mother was hard and not easy to balance with her Communistic Bohemian lifestyle. In contrast, Anita Ree's life was a clouded landscape full of questions. She was caught between different worlds, both political and religious, and was always asking herself "Who am I?" Although she was raised Lutheran, her father was Jewish and her mother was Catholic. This led to dangerous waters during the Nazi regime; her artwork was declared "Degenerative Art", hindering her success in the art



world. Alice Neel was also questioned as a Communist during the McCarthy era but somehow managed to continue her artwork and stay out of the public eye.

When we started to look at Anita Ree's work, we were surprised how much her work psychologically and emotional moved you—reflecting perhaps her own emotions when painting. Her work in Italy is strongly influence by the light but also the classical antiquity. Unlike Alice Neel, Anita's family had money, giving her the chance to take courses from well-known artists like Max Liebermann and Franz Nölken, and even Fernand Léger in Paris. Anita Ree was also a founding members of GEDOK, an association of woman artists that is still very active today. She participated in several major shows and received commissions, but which were lost during the Nazi regime. It was hard to look at her self-portraits, as the years grew closer to 1933 they forewarned of what

was to come as the pressure grew. She finally took her life in 1933.

Another aspect brought up by Emilia Jücker was the human perception of color and the dynamic interplay of darkness and light, as defined in the *Theory of Color* by Johann Wolfgang von Goethe and expounded by other artists. We thus began to examine Ree's sense of light and dark, agreeing that it complied with Goethe's theory. It was clearly a successful viewing of this exhibition since we started at 11:00 and ended at 2:30 and still had unanswered questions. (Shelly Schoeneshoefer)



At the Movies

—Report from the film group

The club can be proud of its active film group's 24th year. Thirty journalists (who are all club members) wrote 303 reviews for 257 films that opened in 2017. They easily predicted Golden Globe winners such as *Three Billboards in Ebbing, Missouri* (opened January 25, 2018), *Darkest Hour* (opened January 18, 2018) and *The Shape of Water* (opening February 15, 2018). During 2017, group members met at Nancy Tilitz's home for its annual Oscar party on February 27. Jenny Mather hosted the annual tea at her home on Thursday, May 18. The film group's first ever business meeting was May 22, with lunch at Roxie's afterward. Three special issues of *Currents* were published featuring film festivals that a total of 13 group members attended: Berlinale, Filmfest Hamburg, BFI London Film Festival, Internationales Kurzfilmfest Hamburg, Sundance, Slamdance, Tribeca, Bonn International Silent Film Festival, and Rüsselsheim Filmtage.

Now, 2018 promises more of the same. We attended a business meeting on Friday, January 26, at the Landesfrauenrat with lunch afterward. Four members have been accredited for the 2018 Berlinale, February 15-25, and have booked hotels

for their stay in Berlin during that time. The 2018 Oscars® will be awarded on March 4, which the group hopes to celebrate with their own private Oscar® party, early the next morning on Monday, March 5 (see next article.) And that is just the first quarter of the New Year.

If you like to go to movies AND like to write, then this is the perfect opportunity for you. You can join the group, then receive via a weekly e-mail loop invitations to film press screenings that occur Monday through Friday, beginning at 10 in the morning. You choose which film might interest you, attend the press screening for Hamburg journalists, and write a review for the film. We have a selection of guidelines to help if you are hesitant about protocol. Your review will be published in: *Currents Magazine*, *Hamburg Guide*, awchamburg.org, kinocritics.com, and angloinfo.com. In order to retain group membership, you must write a review every six months, two reviews a year. Contact Becky Tan at Rebecca.tan@t-online.de or call 040-5503972. This is a great chance to see movies and hone your skills. Many films are in the original language, very often in English, with German subtitles. The film group is a fun way to meet other Hamburgers, as well as getting to know fellow club members better. (Becky Tan)

KinoCritics Annual Awards Shindig a Winner

Of all the awards shows threatening to rob the genre of any cachet (hello People's Choice Awards!), only the granddaddy of them all, the Academy Awards, has maintained any of the romance of Old Hollywood. Perhaps it's through sheer longevity: who else can tug at our collective heartstrings with clips from *Casablanca* and *The Wizard of Oz* and say, "We were there, we loved them first" like Oscar? So, despite the annual grumping about the campastic musical numbers, the stale presentation banter, and the obsession with ball gowns (OMG is Emma Stone wearing pants?), these may finally be the elements we hold

most dear – at least those of us who, with no dog in this fight, still gather in someone's living room and get all worked over the spectacle of it all. And why else would we be moved to play Oscar bingo, a game in which the squares consist of those same predictable elements we claim otherwise bore us silly (co-presenters speak in unison, audience applauds itself, winner thanks God, etc.)?

And yet there we were, all available reviewers of KinoCritics, as well as the club's media *Currents Magazine* and *awchamburg.org*, bingo cards in one hand (thanks to Tracy Moede, a fine student of Oscar culture) and Oscar best-guess sheets in the other, piled like puppies around the big-screen TV of our very patient host, Nancy Tilitz, who graciously lent her beautiful art-filled home to the annual film group Oscar party on March 5.

Hollywood's magical night became our magical morning, thanks to time zones and Nancy's DVD player. Perhaps in the *Current Big Issue* spirit of female supportiveness (and we were all female, save one intrepid young man who helpfully fast-forwarded through the commercials—thank you, Adrian Schoeneshoefer-Schäfer!) the viewing was almost entirely snark-free. This was either refreshing or disappointing, depending on one's taste for *Schadenfreude*. But the passion here was for film and all that goes into it, because this is what we love, and these meetings cement for us the fun, social aspect of what is otherwise a fairly solitary pursuit – watching a film, then going home and writing about it. As is our wont, we are



all opinionated, and yet discourse stayed civil and enjoyably educational. Good food helps in this regard, and the group indulged happily on everything from breakfast fare from Stella Kwong-Riechman and Leonie Hentschel to Carola Amsinck's dips and assorted teas from new member Addy Gonzales.

Our KinoCritics website, with over 2800 reviews, has become a true resource for film criticism past and present. To cover costs, and because it's fun to both get and get rid of stuff, our Oscar party hosted its first-ever silent auction, manned by our own dear leader, Becky Tan. Participants rummaged through their virtual attics for auction fodder and Karen Pecota generously sent items from the Sundance Film Festival. Website guru Kirsten Greco happily accepted the resulting funds of \$130, which will maintain the KinoCritics website through June.

Further fueled by the opposing forces of Sekt and coffee, everyone was still lively by the time the Best Picture Award wrapped things up, and then we calculated our own awards: congratulations to Stella Kwong-Riechman for educated-guessing the most Oscar winners, with a stellar 19 out of 24! Jenny Mather, Diana Schnelle, and Shelly Schoeneshoefer followed with 14 winners each. Thelma Freedman and Mary Wienke aced the bingo game. In a very nice touch, Nancy provided faux-gold Oscar statuettes to all our champs, with which they posed with genuine pride. But as they say in *La La Land*: we are all winners here! (Mason Jane Milam)

Hamburger Helpers



Get New "Helping Hand(s)"



With the New Year, we welcome Natalie Hunter and Carey Witt, two new members who will take over Hamburger Helpers. Born and raised in Idaho, Natalie "Natty" found herself in San Diego after college, enjoying all that the city had to offer. There, Natty met her husband, William, and stepson, Aeron, and in June 2017 welcomed their first daughter, Esmé Beatrix, to the world. William's job brought them to Hamburg in September 2017, where they are exploring all the sites.

With a passion for volunteering, Natty served for two years on the Board of Directors for Dress for Success San Diego, working closely with the community partners. She also held several leadership roles in the Junior League of San Diego, including Co-Chair of the Provisional Class, Nominating Committee and a member of the Recruiting Committee. "I joined the Junior League to meet friends, but it is there where my passion for my community and training was ignited." She says, "the opportunities the Junior League gave me to improve my volunteer and leadership skills were incredible. I learned how important it is to leave our community better than we found it."



Originally from Wisconsin, Carey came to Munich, Germany for work in 2000. Since then, she has lived in 9 countries. Among her favorite locations are Qatar, China, Houston, and of course Germany. Until recently, Hannover was home. "After so many moves, I know the importance of social networking

for settling in," she says. One of her first steps in each location is to seek out an American or International Women's club, and to her delight she discovered the AWCH. Carey comes to Hamburg for work, where she helps people navigate the many routes to home ownership and a secure retirement. "I like helping others," she says and this fits to the philosophy of the Hamburger Helpers.



Together, "Natty and I are very excited to continue the legacy set by Kathrin and Suzana. Making sure members feel welcome and have a support line from the beginning can be critical in the life of an expat or repatriate. Those first months can make or break the whole experience. Moving is never easy, and once the newness wears off and culture shock sets in, The Hamburger Helpers is there to provide comfort, an empathetic ear, or just the best location to eat Mexican food."

Have you been here awhile? Do you like talking to people? Do you remember your first days in Hamburg? Do you have two hours a month to share in exchange for the gratitude of a newcomer and maybe a lasting friendship? Let us know. We have a nice plan of networking events coming up, and would love to have you join us. We are also currently looking for Hamburger Helpers in the following areas: Alsterdorf/Eppendorf, Eimsbittel, Eppendorf, Harburg, Hamm. If you are interested, or have questions, please reach out to us at: hhelpers@awchamburg.org

—Natty and Carey

Theater in Hamburg

Behold! What Price for Beauty

by Marinell Haegelin



Andrew Horton (Dorian Gray); Credit for Photos: © Kock, ETH

A proponent of the Aesthetic Movement, Wilde's novel scandalized 19th century Victorian England with its opposing themes about youth, innocence, and art. It has inspired countless adaptations in cinema and television, literary, operatic and musical versions. Wilde's legacy includes plays, epigrams, *Dorian Gray*, and events leading to his incarceration, exile and early death.

The loquacious Lord Henry, prone to peppering conversations with cynical observations, is looking over the artist's shoulder when Basil's subject arrives at the studio. Dorian's reaction at seeing his self-portrait surprises Basil, who is fascinated by the young man's beauty. On the other hand, Dorian and Henry commence a friendship. Henry—disposed to being a pernicious muse—nurtures Dorian's egotism by espousing the importance of beauty and pleasures. Distraught at the idea of aging, Dorian utters a wish to remain young while the portrait ages. Subsequently, he blithely embarks on a licentious, sybaritic lifestyle for twenty tempestuous years as Basil and Henry look on.

The Picture of Dorian Gray

by Oscar Wilde

at English Theatre
with Paul Glaser directing

The first published version of the Irish playwright and poet's only novel appeared in *Lippincott's Monthly Magazine* in 1890, albeit relieved of 500 words unbeknownst to its author. One-hundred-twenty-five years later this witty adaptation by Merlin Holland, Oscar Wilde's only grandchild, and John O'Connor—including aforementioned removed text—was performed first in April 2015.

Directing is Paul Glaser, the theatre's Associate Director, whose key decisions bring this classic to life. Glaser uses an open stage concept, thus neutralizing the space and putting focus on the thespians. Mathias Wardeck's set design includes movable props that the actors reposition throughout; the cast acknowledges maneuvering stage props is like learning to ride a bicycle and becomes second nature. Rapid changes of period costumes, excellent lighting design (Pia Virolainen) with original music and multiple sound effects spur the imagination. Entranced, the audience watches in anticipation of what is to come. Glaser also decided to show audiences the portrait, and how as Dorian ages it changes with debauchery distorting his once beautiful features. Not all productions do this.



Emily Byrt, left and Timothy George, right

The London thespians, performing for the first time at the English Theatre of Hamburg, are delighted to be here and they perform marvelously. In *Dorian Gray*, four actors execute twenty-one characters. Edmund Sage-Green plays seven characters, Timothy George five, Emily Byrt eight, and all three concur that playing multi-character roles, each with distinctive character traits, is challenging.



From left Timothy George, Edmund Sage-Green, Andrew Horton and Emily Byrt



Andrew Horton (Dorian) left, Timothy George (Lord Henry) right

Naturally, there can be only one Dorian Gray. Edmund's characters all have different props –eyeglasses, various hats, etcetera, and twice he has only seconds to switch, which warrants a changing area just offstage. Tim points out how characters' personality distinctions include voice inflections, behavioral habits, and posture. It is vital that each character retains his/her unique identity. Emily's trick for switching from one character to another quickly was creating a "key"—a phrase or line: She pauses, says the line to open that character's personality, and then proceeds onstage. Andrew Horton was challenged being onstage in all but one scene as Gray. His film and television background is quite different, working in "takes", i.e. short phases that editors then cut together.

At the heart of the play is the fundamental moral duplicity of mankind, as old as Adam and as illusive as Eve, befuddling ensuing mortals ad infinitum. Perhaps more significantly, *Dorian Gray's* relevancy better suits the 21st century temperament. 'Sin is a thing which writes itself across a man's face. It cannot be concealed.'

THE PICTURE OF DORIAN GRAY premiered February 15 and runs until April 14, 2018.

The next production is I LOVE YOU, YOU'RE PERFECT, NOW CHANGE, a musical by Joe DiPietro and Jimmy Roberts. Premiering on April 26, 2018, it runs through June 23, 2018.

Evening and matinee performances; tickets available at the theatre or online: www.englishtheatre.de. The English Theatre of Hamburg, Lerchenfeld 14, 22081 Hamburg, Tel: 040-227 70 89; U-Bahn Mundsburg.

Edmund Sage-Green (James Vane) left, Emily Byrt (Sybil Vane) right



Film Reviews and more...



Wonder (Wunder) *****

USA 2017

Opening January 25, 2018

Directed by: Steven Chbosky

Writing credits: Stephen Chbosky, Steven Conrad, Jack Thorne, R.J. Palacio

Principal actors: Julia Roberts, Owen Wilson, Jacob Tremblay, Mandy Patinkin, Izabela Vidovic, Daveed Diggs, Bryce Gheisar, Millie Davis



Steven Chbosky (*The Perks of Being a Wallflower*) directs R.J. Palacio's same-titled 2012 children's book about overcoming a disability, inspired by a personal incident and *Wonder*, Natalie Merchant's song. Following his trademark epistolary storytelling style, **Chbosky** lets Auggie tell his story; main characters provide their perspective for the bigger picture: best friend and older sister Via, Jack (**Noah Jupe**), Auggie's new friend, and Via's best friend Miranda (**Danielle Rose Russell**). **Chbosky**

and co-writers Steven Conrad and Jack Thorne's screenplay respects the book's integrity.

Auggie (**Tremblay**) might like ordinary things, but knows he is not an ordinary kid. Nor his family: Mom (**Roberts**), Dad (**Wilson**), 5-years-older Olivia (**Vidovic**) and Daisy the dog. Their love is honest, fierce, and enduring: at the center of their tight universe is Auggie. Although born with facial malformations—Treacher Collins syndrome, Auggie is bright and plucky, aiming for the moon. Scary though, is being enrolled at the mainstream Beecher Prep school this year. Fifth-grade. Home-schooled to date, Isabel's resolve offsets Nate's hesitation. Mr. Tushman (**Patinkin**), Beecher's director, is kindly, encouraging and welcoming to Auggie. But people, especially children's depth for cruelty is tough and Auggie strains to cope with the open staring, whispers and giggling, and bullying. As the year progresses, we learn others are also struggling with new challenges to conquer, or be conquered by.

Winsome depictions from the strong cast, particularly Tremblay, Roberts and Wilson, deliver likeable characters. Astutely editing, Mark Livolsi packs a lot in. Meriting recognition for their impeccable work is cinematographer Don Burgess, Marcelo Zarvos' music, and Arjen Tuiten, special makeup designer: Auggie Pullman. There are so many levels for every age to learn from, importantly that of (not) fitting in: "You can't blend in when you're meant to stand out." Because remember, "no one's ordinary" just as a standing ovation is worth its weight in gold. Sentimental yet not soppy, *Wonder* is frank, witty, and heartwarming: Seeing is believing, but you have to be looking. 113 minutes (Marinell Haegelin)

Anne Clark —

I'll Walk Out Into Tomorrow *****

Germany 2017

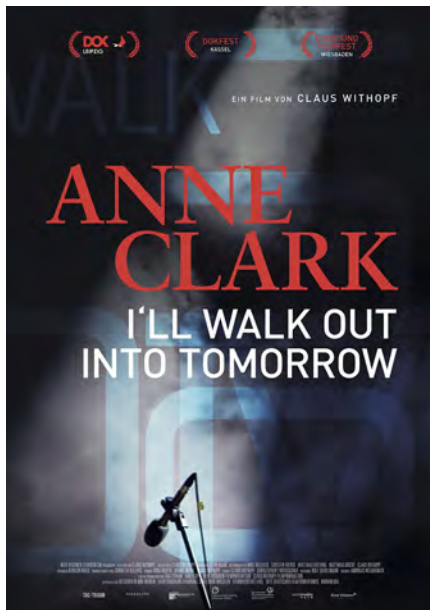
Opening January 25, 2018

Directed by Claus Withopf

Writng credits: Claus Withopf

Principal actors: Anne Clark

Director **Claus Withopf** is very familiar with Anne Clark, who is popular in Germany and claims Rilke, along with Japanese Haiku, as the succinct poetry she aspires to in her work. Withopf's filmography includes *Anne Clark Live*, a 2009 concert film. However, *Anne Clark*—



I'll Walk Out Into Tomorrow is his debut as director of a full-length feature documentary.

The film opens and ends with the same haunting song, a tribute to her mother after death, which Clark describes as, “a farewell letter to her, that I loved her despite the difficulties.” At her little family house in Croydon, next door to a high-rise with a facade cladding recalling that of the combustible Grenfell Tower, she frankly talks about the constant physical violence of home life, group free-for-all fights involving mother, father, brother and herself. And her surprise at her first sexual experience that people could actually touch another without beatings. Also at age 16 Clark saw the Sex Pistols on TV, and was overwhelmingly inspired, realizing it was possible to make music without an elite education. The punk movement was heady. “Writing and music help me get through my difficulties...I do not need to write when I’m happy... want to say what I feel, not empty words.” Her melancholic lyrics, in a spoken yet rhythmic flow are the proof. Retreating to rural Norway after setbacks, we see the austerity of her life, as she re-groups, writes, and starts again rehearsing with her band. Also, it is worth to go just to see the fantastic footage of the northern lights dancing at the end of the film. (Nancy Tilitz)

Three Billboards Outside Ebbing, Missouri *****
 USA | UK 2017
 Opening January 25, 2018

Directed by: Martin McDonagh
 Writing credits: Martin McDonagh
 Principal actors: Frances McDormand, Woody Harrelson, Sam Rockwell, Caleb Landry Jones, Lucas Hedges, John Hawkes, Peter Dinklage, Samara Weaving, Sandy Martin

Sometimes, the familiarities of our surroundings give us the best ideas. Seven months after her daughter’s gruesome death, Mildred (McDormand)—thinking everyone has forgotten, moved on—rents three dilapidated billboards on the idle Drink Water Road. Red (Jones) quickly accepts her money; its yearlong contract guarantees maximum profits. His stroke of luck is short lived, though.

Officer Jason Dixon (Rockwell) has a conniption fit when he spots the billboards. Sheriff Bill Willoughby’s (Harrelson) reaction is restrained—he has the department to run, and weightier things on his mind. Even Robby (Hedges) questions mom’s decision. Willoughby tries reasoning with Mildred; the mollycoddled Dixon, and Mildred’s ex (Hawkes) strike out as well. Mama Dixon (Martin) proffers ideas to junior, as tensions mount in the community. Sides are taken, and accidents happen. A friend (Dinklage) tries to help, but Mildred is at the breaking point and wants results.

Three Billboards Outside Ebbing, Missouri is a juicy, darkly humorous study of human nature and interpersonal relationships, especially when wrapped up in a small community. Portraying the characters’ complexities is: consummate actors McDormand (Oscar®) and Harrelson (Oscar® nominated) superbly nuance expressions and gestures conveying far more to the lines they deliver. Rockwell is stunning as Willoughby’s second-in-command: unabashedly unripe, yet easily provoked. As Mama, the catalyst to setting Jason off, Martin

is powerful. Supporting cast are top-notch: the desk Sergeant / Zeljko Ivanek; good-hearted twit Penelope / Weaving; Angela / Kathryn Newton, Father Montgomery / Nick Searcy, Jerome / Darrell Britt-Gibson et al.



With this force at his fingertips, Martin McDonagh’s (Oscar®) direction is good, solid all the way through. He measuredly makes points: Penelope’s surprising Charlie with Robby and Mildred in his ex’s kitchen is a stroke of comic/tragic genius; and the scene when Mildred phones thrice before taking action underscores what her intentions did not include. Ben Davis’ cinematography is absorbing, and Jon Gregory edits to a small-town’s pace. Splendidly converting Sylva, North Carolina to Ebbing, Missouri is Inbal Weinberg’s production design, Merissa Lombardo’s set decoration, and Jesse Rosenthal’s art direction. Carter Burwell’s music aptly matches the tempo and texture.

Three Billboards’ unpredictability catches audiences nicely unaware whenever the storyline undertakes a ninety-degree switcheroo. It is from Sheriff Bill, and flashbacks, that the total picture emerges. People sometimes know each better than the other expects, making for strange bedfellows. After realizing the self-destructive nature of anger, why

then... "We can decide along the way." 115 minutes (Marinell Haegelin)

(another opinion)

Three Billboards Outside Ebbing, Missouri *****

Mildred Hayes is driving along the forlorn country road which leads to her home. She stops, gets out of her car and looks up at three billboards standing high by the side of the road. It's years and years since the billboards were last used and scraps of old advertisements are peeling off them. Even so, Mildred has an idea, one which will turn the dreary little town of Ebbing upside down.

Something truly, truly unspeakable happened on this road seven months earlier but Mildred feels that the local police department failed to investigate it thoroughly. She plans to have three provocative statements written on the billboards hoping to shake the police chief and his department out of their complacency and return their attention to solving the crime.

Frances McDormand is superb as Mildred and her performance must surely lead to an Oscar nomination. She is in almost every scene in the movie and displays Mildred's bitter grief, her quiet dignity and her heroic determination to find justice in every expression and every movement. Police Chief Bill Willoughby is a good ol' boy played to perfection by **Woody Harrelson**. The chief is outraged by Mildred's plan because he knows that his team did all it could to try to solve the crime. The chief sympathises with his old friend but cannot condone her behaviour. Besides, he has two other problems to cope with, one of which is in his department. Police Officer Jason Dixon (**Sam Rockwell**) is a racist oaf who feels that all problems can be solved by violence.

These three actors all shine in **Martin McDonagh's** witty, fast moving black comedy, which was given a ten minute standing ova-

tion by the audience at this year's Venice Film Festival. The writer-director who gave us the delightfully funny swearfest, *In Brugges*, once again displays his originality (and wide command of foul language) in this movie. *Three Billboards in Ebbing Missouri* is a quirky title for a quirky movie, a movie whose theme is turns out to be about redemption. Three Billboards may be set in Missouri but it was filmed in Asheville, North Carolina, where the visual splendour of the Blue Ridge Mountains adds a further dimension to the movie. The mountains tower over the bleak little town but they also shelter it and offer protection to its residents. (Jenny Mather)

Beach Rats **

USA 2017

Opening January 25, 2018

Directed by: Eliza Hittman

Writing credits: Eliza Hittman

Principal actors: Harris Dickinson, Madeline Weinstein, Kate Hodge, Neal Huff, Nicole Flynn

On the cusp of adulthood, Frankie (**Dickinson's** performance is balanced) is finding it hard accepting responsibility, and sexuality. Now summertime, he holes up in his basement bedroom examining older men on Brooklyn Boys dating website. Otherwise, Frankie hangs out in Brooklyn's Coney Island, prowling the boardwalk with machos for chicks to pick-up, or people to annoy, and bully. With dad in extremis, everyone tiptoes about –his sexually maturing sister, and consumed with worry mother (**Hodge**). Frankie smuggles the guys to his bedroom where they get f—ked up with drugs. Summer drags on. Watching fireworks with attractive, flirtatious Simone (**Weinstein**) Frankie seems to find direction. Until Frankie's curiosity leads to unanticipated developments, yet more confusion.

Brooklyn native writer-director **Eliza Hittman's** second film (*It Felt Like Love*, 2013) again focuses on teenagers and sexual respons-

es she again presents unabashedly onscreen. Straightforward in all aspects, she coaxes candid performances from cast. Troubling, though, is the character Frankie being so unlikable. Sure, wanting to fit-in, dealing with defining one's sexuality, and death are challenging, but his self-centeredness, disrespect and contempt for everyone other than his delinquent allies numbs any feelings of compassion. Other characters are shallowly developed, e.g. mom, sis, dad, friends and a nagging sense of incompleteness envelops the film.

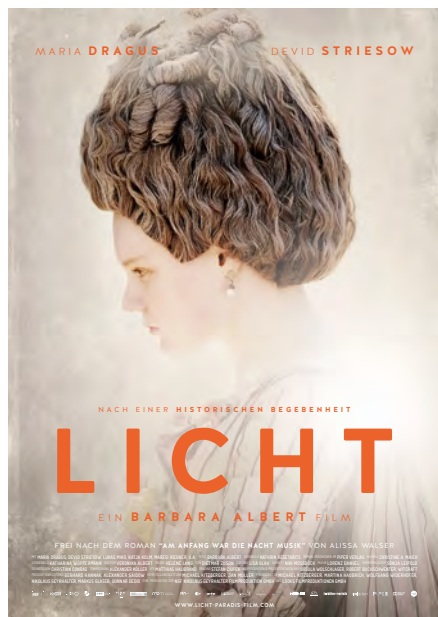
Cinematographer **Hélène Louvart** using atmospheric 16 mm film captures Brooklyn location compositions. **Scott Cummings** and **Joe Murphy's** unimaginative editing plods, and music is by **Nicholas Leone**. The film has its moments, perhaps more so for younger audiences. It screened at Filmfest Hamburg, Germany in 2017. Be advised *Beach Rats* has an R rating in USA for content, and some very graphic scenes. Better suited for art-house cinemas, why not wait for DVD/Blu-ray or VOD release that will undoubtedly be soon. 95 minutes (Marinell Haegelin)



Licht (Mademoiselle Paradis, Light) ****

Germany | Austria 2017
Opening February 1, 2018

Directed by: Barbara Albert
Writing credits: Kathrin Resetarits, Alissa Walser
Principal actors: Maria-Victoria Dragus, Devid Striesow, Lukas Miko, Katja Kolm, Maresi Riegner



Losing her sight in childhood, Maria Theresia (**Dragus**) is an 18-year-old musical prodigy celebrated and active in Viennese society. Understandably, the ivory keys and her vocal cords are a release for her feelings, and passions. Basking in her limelight, Herr and Frau Paradis (**Miko, Kolm**) orchestrate all aspects of their daughter's practice and performing schedules, and life. A celebrated doctor agrees to treat "Resi" in 1777. At his private clinic, various odd patients are under Franz Anton Mesmer's (**Striesow**) care; his methods are controversial, albeit successful. Initially Agnes (**Riegner**), assigned to help Resi, entertains herself at the blind patient's expense. Just as Resi needs time to explore her new environment's challenging contrasts. Warily she approaches other patients, group sessions, tactile signals, and interactions. Even the doctor, although they share one passion: "I feel like a

general [when performing]" Resi acknowledges, just as Mesmer often ends sessions playing a glass harmonica. Stripped of society's fashionable adornments, in this unconstrained environment Resi learns to take risks and fend for herself. Her eyesight begins improving, affecting her musical prowess. Panicking, "Who is she without her music?" the Paradis' make a precipitous decision. Unbeknownst to them, Resi is now wont to having an opinion.

Alissa Walser's novel, *Am Anfang war die Nacht Musik* (Mesmerized) is based on historical facts. Following Walser's lead, and **Kathrin Resetarits'** screenplay director Barbara Albert carefully composes *Licht's* tempo: altissimo, to lilts, melancolico, and dissonance. Production values are unfalteringly sound: **Christine A. Maier's** camerawork, **Niki Mossböck's** editing, **Lorenz Dangel's** expansive music, and **Katharina Wöppermann's** admirable set designs. Maria Theresia von Paradis did go on to tour throughout 18th-century European courts and concert halls. Including Hamburg, Germany where she met "the Berlin Bach," musician C. P. E., fifth son of Bach Johann Sebastian Bach. In 2017 *Licht* screened at Fimfest Hamburg. 97 minutes (Marinell Haegelin)

Maze Runner: Die Ausgewählten in der Todeszone (Maze Runner: The Death Cure) *****

USA 2018
Opening February 1, 2018

Directed by Wes Ball
Writing credits: T.S. Nowlin
Principal actors: Rosa Salazar, Thomas Brodie-Sangster, Dylan O'Brien.

Flying out over the abandoned landscape comes two roaring all-terrain vehicles making a daring rescue attempt on a train carrying a group of young passengers who are being held against their will. They are immune to a virus, which is wiping out the human population all over the world. Unfortunately the medical/military

organization W.C.K.D has decided that they need to perform tests on these subjects to find a cure no matter what the costs. Director **Wes Ball** made sure that it is not only action packed but has a story, which can stand on its own two feet. Unlike many other films in this action genre, the characters have personalities; the script will surprise you at every turn,



and the unseen enemy will be sneaking up, right when you are settling down in your seat. It's unclear if it will be the monster-faced rebels outside the walled city or the medical team holding the syringes which will be making you scream in your seat, but either way this film is definitely worth the money. Based on the novel by James Dashner. (Shelly Schoeneshoefer)

Criminal Squad (Den of Thieves) **

USA 2018
Opening February 1, 2018

Directed by: Christian Gudegast
Writing credits: Christian Gudegast, Paul Scheuring
Principal actors: Gerard Butler, O'Shea Jackson Jr., Pablo Schreiber, Evan Jones, 50 Cent

Los Angeles, the bank robbery capital of the world, is where Nick Flanagan (**Butler**) is head of the Major Crime Squad in the County Sheriff's Department. Nick's elite squad is on the trail of the most successful gang of bank

robbers in Los Angeles. This crack criminal gang is led by Merrimen (**Schreiber**) who with his crew Bosco (**Jones**), Donnie (**Jackson Jr.**), and Levi (**50 Cent**) are planning the most daring heist yet: a takedown of the Los Angeles Federal Reserve Bank, a robbery which has been attempted, but never successfully. Both Nick and Merrimen are willing to do anything to win. Nothing is off limits or too dirty for either crew.



At times it is not clear who are the 'good guys' and who are the 'bad guys'. Both gangs play dirty and loose with their weapons and the lives of civilians, seemingly unable or unwilling to distinguish between their time in the military and the local streets of a Los Angeles. It is all-out combat. If you are a fan of the bank heist films this is for you. 140 minutes (Christine Riney)

(another opinion)

Criminal Squad (Den of Thieves) ****

The elite unit of the LA Country Sheriff's Department is involved in a plan to stop thieves from robbing the safest Federal Reserve Bank. Ray Merriman (**Schreiber**), Levi (**Jackson**) and Donnie (**Jackson Jr.**) were successful bank robbers. This plan seems to be impossible due to the high security of the bank. But....it is an elite crew of bank robbers. The huge

amount of money in the safe is the motivation. Since this is their first time, it should be precise and perfect. Cop Nick Flanagan (**Butler**) uses legal and illegal methods and his elite unit starts a hard and aggressive action against this dangerous and risky adventure.

This very interesting, noisy, scary thriller keeps your attention. Death, blood and action are always present in this film. (Geysa Wiemann)

Playing God *****

Germany 2017

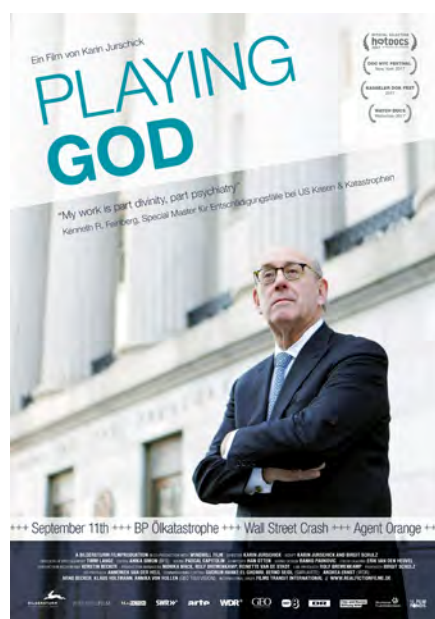
Openings February 8, 2018

Directed by Karin Jurschick

Writing credits: Karin Jurschick, Birgit Schulz

Principal actors: documentary

Did you ever wonder—in the case of a national catastrophe—how the government decides who gets compensation and how much? Director **Karin Jurshick** has made an important documentary that looks at the one man who has the courage to step up and make that decision. US attorney Ken Feinberg carries a heavy load on his shoulders; he spends sleepless nights listening to classical music while watching football to keep the darkness away from his responsibilities of his daytime job. He is one of the most financially powerful men in Washington D.C., who looks



at US disasters such as 911, the B.P. oil spill, Hurricane Sandy, and the Agent Orange disaster in Vietnam. This documentary is not only important because we learn about a man who has to play God, but also who gets the money and what rights they waive when they accept that money. Every US citizen should see this film. It will open your eyes on how things really work in D.C. (Shelly Schoeneshoefer)

Wind River *****

USA 2017

Opening February 8, 2018

Directed by: Taylor Sheridan

Writing credits: Taylor Sheridan

Principal actors: Jeremy Renner, Elizabeth Olsen, Graham Greene, Kelsey Asbille, Julia Jones

The state of Wyoming, USA, has the tenth largest landmass, and the seventh-largest Indian reservation: Wind River comprises 3,532.010 sq mi (9,147.864 km²) of water and land. Cory's (**Renner**) job with the U.S. Fish and Wildlife Service—the government owns 48% of Wyoming's land—is tracking predators, and killing if necessary to preserve nature's law and order.

When Wilma (**Julia Jones**) travels to Jackson, Cory and their son (**Teo Briones**) stop by the reservation to visit the grandparents. Grandpa Dan (**Apesanahkwat**) shows Cory a dead steer, with lion tracks nearby. A consummate tracker, what Cory discovers instead is an Arapaho girl's body. With weather conditions worsening, time is of the essence. Tribal Sheriff Ben (**Greene**) informs Cory FBI (Federal Bureau of Investigation) agent(s) are en route, yet not surprised that only Jane (**Olsen**) shows up, and a rookie to boot. So, Dan's Alice (**Tantoo Cardinal**) helps her out. As Ben, Cory and Jane talk to the deceased woman's father (**Gil Birmingham**) and pursue leads, two points are clear. Something in Cory's past pushes him, just as Jane's gutsy actions gain their respect.

Taylor Sheridan's screenplay for *Hell or High Water*, 2016, garnered an Oscar® nomination for Best Original Screenplay, just as *Sicario*, 2015, was nominated for Best Original Screenplay Award by the Writers Guild of America. In this, his directorial debut, Sheridan won *Un Certain Regard* for Best Director at Cannes Film Festival 2017. His screenplays integrate strong characters and narrative structure that correlate with nature and the theme's environments, e.g. symbolized by banking, drug cartels, and drilling, respectively. His impartial narrative style juxtaposes rapacious entities versus ordinary folk's milieus.



Regardless of their motives, Sheridan's characters are likeable: women are robust, men's motives make sense, and gunplay violence in key scenes negate moralizing. Renner, Olsen, and Greene's portrayals convey realistically balanced undertones; the supporting cast is terrific. Cinematographer **Ben Richardson** location filming encapsulates the challenges and magnificence of Wyoming and Utah. **Gary Roach** edits wisely, and **Nick Cave** and **Warren Ellis'** music is sometimes moody, oftentimes comforting. *Wind River's* riveting story probes the interrelationship among families, communities and surroundings, and personal (moral) cour-

age. An informational black card at the film's end speaks volumes for the victims at the heart of *Wind River*. 107 minutes (Marinell Haegelin)

(another opinion)

Wind River ****

Cory (Renner) is a wildlife officer in Wyoming with a personal attachment to the nearby Wind River Reservation since he was married to a Native American. While tracking a predator animal across the vast winter landscape of Wyoming, he comes across the body of a barefoot teenage girl who has obviously been raped. The reservation's quiet police chief is surprised to actually get help from the FBI, although Agent Jane Banner (**Olsen**) is young, inexperienced and out of her depth. The medical examiner cannot write homicide on his report, which would insure the arrival of more agents, because the exact cause of death was her lungs bursting due to the freezing temperature. Cory agrees to help Jane, primarily in order to come to terms with his own hurt and grief. He proceeds to go on his own non-authorized hunt for very different animals than he usually chases.

This western thriller is clever and chilly and shows terrific empathy for the plight of Native Americans on reservations in the USA. Comanche **Gil Birmingham** who plays the dead girl's father adds to the audience's understanding of this plight. (Thelma Freedman)

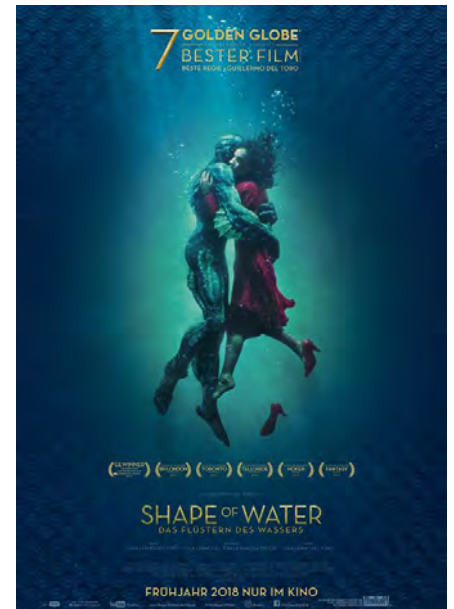
Shape of Water (Shape of Water—Das Flüstern des Wassers)*****
USA 2017

Opening February 15, 2018

Directed by: Guillermo del Toro
Writing credits: Guillermo del Toro, Vanessa Taylor
Principal actors: Sally Hawkins, Michael Shannon, Richard Jenkins, Octavia Spencer, Michael Stuhlbarg

What is the shape of water? Why, love, loss, and a monster. And pliability, of course. **Guillermo del Toro**, director- co-writer (with

Vanessa Taylor) confidently weaves a magical, mystical net so visually sumptuous it will make your eyelashes curl. As with any allegory, there is a villain, a moral, and a symbol, plus our desire for good to triumph over evil.



A quiet, good-hearted woman's daily routine revolves around helping others, begetting their wanting to help her. **Zelda (Spencer)** talks constantly to **Elisa (Hawkins)**—a very good listener—weekdays during their dull work at the lab. Until, an extraordinary experiment arrives at the high-security American government facility with the callous, pitiless **Strickland (Shannon)** in command. **Robert Hoffstetler (Stuhlbarg)** advises other scientists to be vigilant; the raging Cold War and high-priority necessitates speediness. Sent to the off-limits space, **Zelda and Elisa** stumble on the research's uniqueness (**Doug Jones**). Subsequently, **Elisa and the creature** develop a special connection. High stakes and time-pressures force **Elisa's** confronting trusted neighbor **Giles (Jenkins)** for artistic help. Unforeseeable circumstances spill over into a canal releasing mythical enchantment.

Del Toro's films—*The Devil's Backbone* 2001, *Pan's Labyrinth* 2006, *Hellboy* 2004 and *Hellboy II* 2008, *Pacific Rim* 2013—have unmistakable distinctiveness. For maxi-

mum emotional effect there is: Metaphorical, dark yet wonderful double plot lines; corresponding tumultuous world events; moralistic complexities, and saints-to-rogues gallery of characters with brutal nemeses. Working with legendary "Godfather of Makeup" Dick Smith instilled in Guillermo a keen sense for realistic physical interpretations for other-worldly characters.

Fantastical production and art design (**Paul D. Austerberry, Nigel Churcher**), sets (**Jeffrey A. Melvin, Shane Vieau**) and costumes (**Luis Sequeira**), et al.

bring Del Toro's fairy-tale world stunningly alive. The *Shape of Water* cast excels; a "stairway to the stars" dance scene puts *La La Land's* to shame. **Alexandre Desplat's** evocative music is superb, **Dan Laustsen's** cinematography first-rate, and **Sidney Wolinsky's** editing crisply incorporates nostalgic (archival) pop culture. Guillermo del Toro is a devil for original, superb filmmaking with universal entertainment appeal that justifies a second viewing to fully appreciate. So, be a devil and see it again. 119 minutes (Marinell Haegelin)

The Post (Die Verlegerin) *****

USA 2017

Opening February 22, 2018

Directed by: Steven Spielberg

Writing credits: Liz Hannah, Josh Singer

Principal actors: Meryl Streep, Tom Hanks, Sarah Paulson, Bob Odenkirk, Bruce Greenwood, Matthew Rhys



Katherine (Kay) Graham (**Streep**), publisher of *The Washington Post*, is impossibly irritating at the start of the film. It is 1971, and she has taken over the control of her family's newspaper after her husband's suicide, but she has no idea how to assert her control. She has been a stay-at-home mother and occasional hostess well into her forties and never held a paid job. So here we have Kay, wounded and insecure, walking into a board meeting of assertive males in black suits who look right through her. She hems and haws and loses her voice.

This is a decisive moment in newspaper history. The *Post* has decided to go public, and it is essential for the future of the paper that an adequate market price be reached. In the middle of this the *New York Times* publishes a huge scoop: the first highly secret

Pentagon Papers, revealing the deception practiced by four presidents in US Vietnam involvement. The *Times* receives a court order to stop publication, and *Post* newsroom director Ben Bradlee (**Hanks**) sniffs out the original documents from the *Times'* source Daniel Ellsberg (**Rhys**).

Until now the *Post* has been more of a regional newspaper with emphasis on an inside view of Washington society. Robert McNamara (**Greenwood**) is a close family friend of the Grahams, and Bradlee and his wife had been vacation friends with John and Jackie Kennedy. Kay is now faced with the decision whether or not to publish parts of the Pentagon Papers in the *Post*, antagonize her government friends, and risk prison for contempt of court and financial ruin from the collapse of the stock issue. In short, her entire life is at stake.

It is the achievement of Spielberg's direction and Hanks' and Streep's genius that the drama of this historic moment is palpable and totally gripping. Kay's particularly vulnerable position is absolutely convincing and I could identify with her moments of self-doubt in the male-dominated world of the seventies. The development of respect and partnership between the publisher and the editor, Graham and Bradlee, is remarkable and is a main theme of the film.

I can highly recommend this film for superb acting and a focused view of that moment in time when a great publisher and a truly national newspaper emerged. (Ann Gebauer-Thompson)



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Art in the City

by Ulrike C. Henn

Bucerius Kunst Forum

<https://www.buceriuskunstforum.de/en/>

Karl Schmidt-Rottluff. *The Magic of Things*

Through May 21

This exhibit is the first to explore Karl Schmidt-Rottluff's fascination with non-European art and art objects and his experience of their mystical force.

While active in the Brücke artist group, Schmidt-Rottluff aimed to 'create what I see and feel, using the purest means of expression'. In the 1920s, he created many variations on his expressive style. His later landscapes and still lifes are characterized by a magical, melancholy rapture, dramatic atmosphere, and an intimate dialogue with silent objects. In monumental final works, the force of his storms of colour returns. His enthusiasm for non-European art and art objects is a uniting theme that runs through his artistic work. Again and again, he depicted African and Oceanic masks and sculptures in his artworks and adapted their unique, magical powers of expression in his art.



Karl Schmidt-Rottluff, *Masken*, 1938
Brücke-Museum Berlin, Karl und Emy Schmidt-Rottluff Stiftung
© VG Bild-Kunst, Bonn 2018

The exhibition *Karl Schmidt-Rottluff. The Magic of Things* includes sculptures, paintings, watercolours, drawings, and prints, placing them in dialogue with objects from African and Oceanic art from the artist's estate.

Hamburger Kunsthalle

<https://www.hamburger-kunsthalle.de/en>

Artist's Books: The Collection

Through April 2

Artists' books tell stories or take the form of manifestos, archives or political proclamations. Programmatic, narrative, playful, or even appalling, they break with traditional book design to open new creative spaces. Discovered by conceptual artists and the Fluxus movement as an open and versatile medium, the artists' book has carved out a space for itself since the 1960s as an independent art genre.

In the exhibition *Artists' Books: The Collection*, the Hamburger Kunsthalle is presenting for the first time a selection of the best-known publications from its collection of some 1,700 works. The starting point is the early works of artists, including Sol LeWitt, Ed Ruscha and Lawrence Weiner, who put their serial and conceptual ideas between the covers of books in the 1960s and 1970s.

Thomas Gainsborough

The Modern Landscape

Through May 27

Thomas Gainsborough (1727-1788) was a pioneering artist in the development towards 'modern' landscape painting of around 1800. His contemporaries mainly perceived him as a painter of brilliant society portraits, although he personally far preferred his landscapes. They reflect the dramatic technological and artistic developments of his time and growing contradictions in British society. Landscapes served Gainsborough as a laboratory for transforming impressions into innovative paintings. He experimented with colours and techniques, painted on glass and combined natural materials into landscape models. Establishing England as a center of European landscape painting, he created images of timeless power. Iconic works like *Mr. and Mrs. Andrews* will feature in the exhibition. *Gainsborough. Modern Landscape* is the first exhibition in a German museum devoted to Gainsborough. For both Germans and an international public it promises the (re-)discovery of an exceptional painter.

Deichtorhallen

<http://www.deichtorhallen.de>

Halle für Aktuelle Kunst

PROOF: Francusci Goya, Sergei Eisenstein, Robert Longo

Through May 27

With works by Francisco Goya (1746–1828), Sergei Eisenstein (1898–1948), and Robert Longo (1953), the exhibition *PROOF* offers insights into the particular positions from which artists reflect on the social, cultural, and political complexities of their times.

Robert Longo: Untitled (After Goya, Saturn Devouring His Son, 1819), 2016. Graphite and charcoal on paper. Courtesy Metro Pictures New York © Robert Longo



From the eighteenth to the twenty-first centuries across three continents, these three artists experienced the turbulence of a turn of the century as well as the seismic effects of revolution, civil rights movements, and war. In the eighteenth and nineteenth centuries, Goya chose the medium of printmaking for his socially critical series of works and haunting images of war. Beginning in the 1920s, Eisenstein dealt with Russian history in classic films such as *The Battleship Potemkin* (1925) and *Ivan the Terrible* (1945). The New York-based artist Robert Longo explores burning contemporary issues such as terrorism, refugee movements, modern warfare, and symbols of power in his drawings ranging up to 7.5 meters in size. *PROOF* is initiated by Garage Museum of Contemporary Art, Moscow; curated by Garage chief curator, Kate Fowle in collaboration with Robert Longo.



Francisco Goya: *There was no help from Los Caprichos (The Caprices) (1797–1798)* State Central Museum of Contemporary History of Russia, Moscow

Haus der Photographie

gute aussichten deluxe

New German Photography of the Düsseldorf School

Through May 21

The exhibit is the result of thirteen years of work on the young talent promotion project *gute aussichten: New German Photography*. Since 2004 the project has organized more than 130 exhibitions around the world for its now 114 award winners. *gute aussichten deluxe* presents twenty-five of the most outstanding photographers from among the award winners, whose work has continued to develop steadily and significantly during this time.



Anna Simone Wallinger, *Sodad* © Anna Simone Wallinger

The exhibition reflects the continuity and transformation of the medium of photography in all its facets and offers a unique overview of a generation of young photographers who have left behind their formative influences from the Düsseldorf School and are visually clearly rooted in the present.

Wheatpaste Karl Marx, Sao Paulo (2016)
Foto: Picture Alliance / ZUMA Press



issues of production and distribution of wealth and poverty. The aim of the exhibition is to stimulate reflection on the timeliness and limitations of this contested classic—neither dogmatic nor academic, but interactive and participative.

Marx did not only want to interpret the world but to change it. Therefore the exhibit also asks which society we want to live in. Does capitalism lead to freedom and prosperity or to oppression, exploitation and crisis? Why are the mechanisms of the current economic system rated so differently? And are alternatives desirable and possible? The exhibition broadens the discussion of these and similar

questions and directly incorporates the opinions and positions of visitors.

Museum der Arbeit

<http://www.museum-der-arbeit.de/de/home>

Das Kapital

Through May 5

Das Kapital by Karl Marx is a classic among political economy books and the best-known business book in German. *Das Kapital* is one of the major works of the 19th-century economist and philosopher **Karl Marx** (1818–83), in which he expounded his theory of the capitalist system. Otto Meissner published its first volume with the subtitle “Critique of Political Economy,” in 1867 in Hamburg.

The Museum der Arbeit celebrates the 150th anniversary of that first publication in Hamburg with an exciting and controversial exhibition on the history and topicality of Karl Marx’s *Das Kapital*. The exhibition spans the period from the time the work was first published in the 19th century to today’s

Hashtag: #CapitalHH

WhatsApp guide through the exhibition

Simply save the mobile number 0157 923836 38 on WhatsApp, enter “Start” and you’re off to a flying start; using the WhatsApp tour guide from hello! Museum is easy and straightforward. It can be tried for free at the Museum of Work. For select sections of the exhibition, the visitors receive concise and entertaining information, as a text, audio or video file, directly on their own mobile phone. Even individual questions and suggestions can be directly made to the museum staff via WhatsApp. The App also gives the visitors the opportunity to express their opinions by voting. For instance, visitors can vote on the question of whether Karl Marx is still relevant for them today and follow the results on their screen.

Rie Yamada, Familie werden
www.guteaussichten.org © Rie Yamada



Rudi Dutschke und Das Kapital von Karl Marx (1968)
Foto: ©bpb Charles Wilp



Museum für Kunst und Gewerbe

<http://www.mkg-hamburg.de/en/home.html>

ANIMALS. Respect / Harmony / Subjugation

Through March 4

by Shelly Shoenshoefer

Finally! Here is an exhibition that directly questions the viewer about our relationships to animals. Do animals have souls? Why do we have so many mythological tales that begin with animals? What is our relationship to animals and where does the future lie as we see animals disappearing from the earth at a rapid speed. This fascinating exhibition begins with a giant replica of a cave painting in Zimbabwe dating back 30,000 years. This, plus carved bone pieces, show the influence and mythology that began to grow among tribal people and still catches our imagination today.

The extensive collection of works presents a worldwide view of ways many different communities saw and chose to represent animals in different materials. We see animals inspiring and influencing visions of mankind in religions as well as in daily life. This inspiration is clearly demonstrated by the fact that the first photo ever taken was of a dog, while the first film ever made was of a cat. The wonder continues as we look towards the dog Laika, the first animal shot into space to orbit the earth.

The exhibition is divided into three sections, starting with a look at the past and the spiritual awe with which humans regarded animals. The second section goes deeper into the scientific wonder of

exotic animals' abilities while trying to decipher their special skills so that we humans can duplicate them. A good example is Albrecht Dürer's intimate prints of the bat, a voyage of discovery. The works shown range from old Egyptian burial pieces to works by modern artists including Joseph Beuys and Ai Weiwei. The exhibition contains all sorts of artworks from paintings, sculptures and video films to a crazy bird costume by John Paul Gauthier.



Johann Heinrich Füssli (1741-1825), *Der Nachtmahr*, Öl auf Leinwand
© Freies Deutsches Hochstift / Frankfurter Goethe-Museum, Foto: David Hall



My favorite piece is that of two giant videos, side by side, that project an elephant struggling to stand on an ice surface in a white room. He patiently tries to survive the conditions he is faced with but continues to fall. It is a symbol that made me want to cry, especially when I think of powerful citizens in our own country advocating for the rights of trophy hunting and encouraging hunters to do more of it. I am sure they wouldn't get this video. This exhibition is a must-see since we all need to learn from animals. We need to respect and live in harmony with them and maybe we should grant them the respect that they need by protecting them even better. They have given us so much and, in return, they have received so little. What will this world be without animals?



Ausstellungsansicht 5, Douglas Gordon, *Play Dead; Real Time (this way), Play Dead; Real Time (that way), Play Dead; Real Time (the other way)*, 2003, Videostill, MMK, Frankfurt a. M., © Studio lost but found/VG Bild-Kunst, Bonn 2017, Foto: MKG

Franz Marc (1880-1916), *Liegender Hund im Schnee*, 1910/1911, Öl auf Leinwand, 62,5 x 105 cm, Städel Museum, Frankfurt am Main, Eigentum

Şahin Kaygun, *Buttock*, 1983, Übermaltes, manipuliertes Polaroid Type 600 High Speed 10,7 x 8,8 cm, © Şahin Kaygun



The Polaroid Project

Through June 17

The exhibition presents for the first time the full scope of the phenomenon of Polaroid photography. Including some 220 photos by over 100 artists, as well as 90 camera models and prototypes, the show sheds light on the whole aesthetic spectrum of instant photography and on the innovative technology that made this visual revolution possible. Polaroid stands for a technology, an industry, a company, and its products. Presented to the public for the first time in 1947 by the inventor Edwin Land in New York, instant camera film made the photo lab superfluous. As if by magic, the picture gradually appears before the eyes of the photographer and subject. Polaroid—a brand that has long since attained legendary status—thus transformed our handling of photography in a way that is still pervasive today, living on in photo apps and Instagram.

Polaroid itself has worked closely with photographers from the start. One of the earliest advisors to Edwin Land when he founded the Polaroid Corporation was Ansel Adams, the godfather of American landscape photography. In its Artist Support Program, the company provides film and cameras to both established figures and nascent talents in the art and photography scene. In return, it receives not only feedback on its products but also selected works for the company collection. For artists, the inventions from Land's company offer a playground for their own discoveries, one that provides fresh inspiration for their photography. It thus came about that the exponents of Pop Art—chief among them Andy Warhol—raised the status of the Polaroid photo to a whole new level with their frequent use of the medium, securing for it a place in the artistic sphere.

Guy Bourdin, Charles Jourdan 1978, 1978, C-Print, 88,9 x 116,8 cm, © The Guy Bourdin Estate 2017 / Courtesy of Louise Alexander Gallery



American Women's Club of Hamburg, e.V.

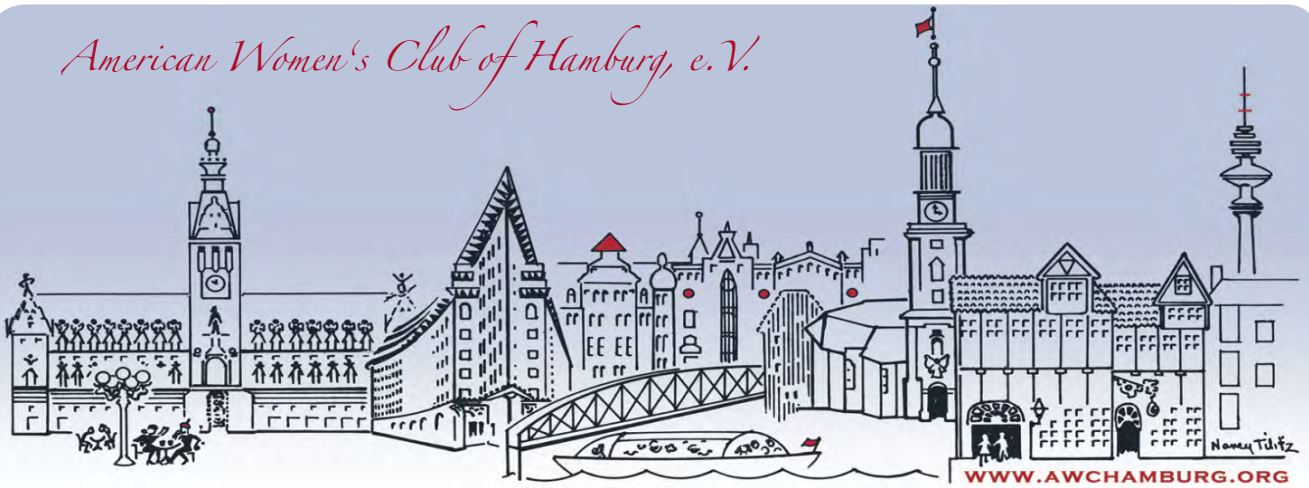


Photo: Josh Pierstorff



All other photos: Marc Schultz-Coulon