

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

# *CURRENTS*

Summer / Fall 2018 Vol. 34, No. 03

[www.awchamburg.org](http://www.awchamburg.org)



# CELEBRATE!



## TIME TO CELEBRATE



### *President's Message*

Hello everyone,

I would like to extend a very special thank you to all who participated in AWCH's 2018 Celebration of Membership at the US Consulate. We enjoyed an evening of beautiful music, delicious food, wine, laughter and friendship. We were truly fortunate to host Robin Meloy Goldsby, whose music and stories were unforgettable.

These experiences are only possible through the support of our members, who make our events so much fun, and our volunteers, who work tirelessly to ensure everyone has a great time. Thanks again for making the night such a shining success and—most importantly—for being a member of the AWCH.

Sincerely,  
Lyn Herr  
AWCH President

### *Editor's Message*

We've had an incredible summer! And although many made use of the school break to spend time with family and to travel, AWCH activities continued. We've had a lot to celebrate during the last few months. On July 4th, we celebrated US Independence Day together with the Amerikazentrum. For a few hours we were transported back home, with lots of sun, hamburgers, and lively music. Last week we celebrated our AWCH members. And what a more fitting place than the US Consulate directly on the Alster—and again accompanied by wonderful music; this time punctuated with funny ex-pat anecdotes from the Piano Girl. AWCH members have also been busy raising money for several projects in Jordan and India, reviewing films, art exhibits, and plays, reading books, listening to opera music, and going to workshops. And all of this in our beautiful city of Hamburg—What twist of fate brought us here? Discover some of our stories.

Thank you to all who have taken the time to contribute your beautiful stories, share your pictures, and report on all the many activities that our club offers. I am happy to announce that our Fashion and Travel pages are back—just in time for wonderful fall!

Carol Harbers  
Currents, Editor-in-Chief



**Currents Magazine**

© 2018 American Women's Club of Hamburg e.V.  
 Postfach 13 04 05, 20104 Hamburg  
 Website: <http://www.awchamburg.org>

**Bank Information:**

American Women's Club of Hamburg  
 Sparda Bank Hamburg e.V.  
 IBAN: DE75 2069 0500 0000 9117 71  
 BIC: GENODEF1S11

Editor-in-Chief: Carol Harbers  
 Content Editor: Shelly Schoeneshoefer  
 Layout Editors: Ulrike Cameron Henn  
 Carol Harbers  
 Copy Editors: Carol Battenfeld  
 Patricia Frickey  
 Jennifer Kearns-Willerich  
 Cover Photo: Artturi Mantysarri, Pixaby  
 Back Cover: Kathrin Y.

Summer/Fall 2018 Contributors: Joan Fox, Marinell Haegelin, Carol Harbers, Lyn Herr, Jennifer Lane, Joana M.-O., Mason Jane Milam, Tracy Moede, Karen Eve O'Shaughnessy, Teresa Perez y Landazuri, WangDi Schandendorf, Liz Scharnberg, Shelly Schoeneshoefer, Shelley Schuer, Carol Strametz, Rebecca Tan, Holly Todd, Jordan Beck Wagner, Geysa Wiemann.

Photography: Marinell Haegelin (film posters), Carol Harbers, Jess Mancuso, Tracy Moede, Teresa Perez y Landazuri, Jennifer Lane, Liz Scharnberg, Shelly Schoeneshoefer, Shelley Schuer, Carol Strametz, Holly Todd, Jordan Beck Wagner, Kathrin Y.

Proofreaders: Carola A., Carol Battenfeld, Jenny Mather, Mason Jane Milam, Tracy Moede, Nikki Moffitt, Birgit Schrupf, Carol Strametz, Becky Tan,

Webgineer: Cat Conner

The AWCH is not responsible for inconveniences and/or expenses incurred due to misinformation in *Currents*.

All rights reserved.

The articles contained herein are written by AWCH members about their individual experiences and opinions. Material printed in *Currents* does not necessarily reflect the opinions of the editors or the AWC Hamburg. The editors and the Board reserve the right to edit and/or reject articles for publication that do not reflect the positive spirit and overall goals of our organization.

**AWCH Board of Directors 2018**

President	Lyn Herr <a href="mailto:pres@awchamburg.org">pres@awchamburg.org</a>
Vice President	Suzana Zhuta <a href="mailto:vpres@awchamburg.org">vpres@awchamburg.org</a>
Treasurer	Tracy Moede <a href="mailto:treasurer@awchamburg.org">treasurer@awchamburg.org</a>
Secretary	Shelly Schoeneshoefer <a href="mailto:secretary@awchamburg.org">secretary@awchamburg.org</a>
Membership	Holly Todd <a href="mailto:membership@awchamburg.org">membership@awchamburg.org</a>
Social Media	Karen O'Shaughnessy <a href="mailto:socialmedia@awchamburg.org">socialmedia@awchamburg.org</a>
Activities Chair	Charis Habertag <a href="mailto:activities@awchamburg.org">activities@awchamburg.org</a>
Events Coordiantor	Teresa Perez y Landazuri <a href="mailto:events@awchamburg.org">events@awchamburg.org</a>
FAWCO Rep	Carol Strametz <a href="mailto:fawcorep@awchamburg.org">fawcorep@awchamburg.org</a>
Currents	Carol Harbers <a href="mailto:currents-exec@awchamburg.org">currents-exec@awchamburg.org</a>

**Inside this Issue**

**FAWCO and AWCH News**

FAWCO News..... 04  
 FAWCO Global Issues and UN Goals ..... 05  
 Sharing our Jordan Experience..... 06  
 Indian Well-ness Evening..... 07

**Theme Pages: Celebrate!**

Independence Day Celebration..... 08  
 Celebration of Membership..... 10  
 Destination: Hamburg..... 12

**AWCH Members and Events**

Recital with Opera Singer Viktor Rud..... 16  
 Tapping Therapy Workshop..... 16  
 Ladies Who Lunch..... 17  
 Wacky Cake Recipe..... 17  
 The Art Group at the Falckenberg Collection..... 18  
 Book Club: House by the Lake..... 19

**LFR News**

Women's Voices in Hamburg Politics..... 21

**Fashion and Travel**

A Wine Weekend Along the Rhine..... 22  
 Moin Moin, Stiletto!..... 24

**In Hamburg**

Film Reviews and more..... 25  
 Art in the City..... 31  
 Theater in Hamburg (English Theater)..... 34





Our club is a proud member of FAWCO, and as an AWCH member, **you are automatically a member of FAWCO!**

FAWCO, founded in 1931, is an international federation of independent organizations comprising 65 member clubs in 34 countries worldwide, with a total membership of around 12,000. It is a nonprofit 501(c)(3) organization run by volunteers. FAWCO is a UN-accredited nongovernmental organization (NGO) with special consultative status with the UN Economic and Social Council (ECOSOC).

FAWCO's mission is to build strong support networks for its American and international membership; to improve the lives of women and girls worldwide; to advocate for the rights of U.S. citizens overseas; and to mobilize the skills of its membership in support of global initiatives for education, the environment, health and human rights.

## Friendship Quilt Squares

Every year since 1995, FAWCO members throughout the world have contributed their creativity and sewing talents to the FAWCO Friendship Quilt. This international collaboration has resulted in a unique collection of stunning handmade quilts. The greatly coveted finished product is raffled each year at the FAWCO annual conference in order to raise money for The Foundation's programs and charitable causes.



The 2019 Friendship Quilt will be raffled off at the FAWCO Biennial Conference in Edinburgh, March 2019. **Honoring the 2017-2019 Target Program Edu-**

**cation, the 2019 Quilt will be "Tell Me A Story" and will be a wonderful collection of books. The link to the instructions can be found on the FAWCO Foundation website <http://www.fawcofoundation.org>—just scroll down to Fundraising Friendship Quilt.**



The bookshelf is starting to fill up, slowly. There's still time to participate in the "Tell me a Story" FAWCO Friendship Quilt. The deadline for squares to arrive at Roberta's, the quilter, is October 15. If you have questions or would like some help, please contact Tracy at [treasurer@awchamburg.org](mailto:treasurer@awchamburg.org).

## FAWCO Region 5 Meeting in Heidelberg

The International Women's Club (IWC) Heidelberg will host the FAWCO Regional Meeting for Region 5 (Germany and Austria), November 9-11, 2018. There will be visitors from the other seven FAWCO clubs in the region, as well as guests from the wider FAWCO network.

Heidelberg IWC is a brand new FAWCO club and is looking forward to welcoming you to their home in the Rhine-Neckar Region of Germany. Defined by a stunning castle, an old bridge over the river Neckar, lots of university students, and mild weather (for Germany), Heidelberg is a

tourist town with a lot of personality.

This year's Regional is a non-meeting meeting. They are throwing out their watches and giving ample time for connecting, chatting, helping, supporting, understanding, and of course, inspiring. Now's your chance to get to know the amazing Region 5 women and you don't want to miss it.

Every AWCH member is invited to attend. To register, visit <https://heidelbergiwc.org/event-2926078>. Several AWCH members have already registered. We hope you will join us!



# FAWCO Global Issues and UN Sustainable Development Goals

FAWCO's Global Issues Teams and Programs and FAWCO's UN Representatives (Reps) contribute to supporting FAWCO's special consultative status to the UN Economic and Social Council (ECOSOC) as an accredited NGO. FAWCO promotes the UN's mission and the Sustainable Development Goals (SDGs). These goals were adopted on September 25, 2015 by UN member countries of the UN's 2030 Sustainable Development Agenda to end poverty, protect the planet and ensure prosperity for all by the year 2030. The UN SDGs are a global social contract for people, planet, prosperity and partnership, and provide a catalyst to motivate advocacy and action for civil society and the world.

FAWCO's Global Issues Teams make mutually-reinforcing connections between FAWCO's priority issues and the SDGs: Education (SDG 4), Environment (SDG 13), Health (SDG 3) and Human Rights (SDG 5). FAWCO's action on the ground to improve

the lives of women and girls is the Target Project—Hope Beyond Displacement, which is an action not only for the SDGs 4 and 5 but also for women's economic participation, thereby reducing poverty (SDG 1) and inequalities (SDG 10), leading to later marriages and safer childbirth (SDG 3), and contributing to more inclusive communities (SDGs 16 and 17).

FAWCO's UN Reps in New York, Geneva, Athens and at-large provide resources to and collaborate on FAWCO global programs, and are active in UN advocacy focusing on the issues related to women and children in FAWCO's priority areas of global issues. FAWCO's UN Reps in Bonn to the UN Framework Convention on Climate Change (UNFCCC) work on advocacy for gender-just climate solutions. FAWCO joins like-minded civil society organizations in advocacy by supporting statements, position papers and letters to UN agencies and commissions.



**Education:** Quality Education (SDG 4) is an essential human right and, like Gender Equality (SDG 5), necessary to achieve all of the development goals. FAWCO's Education Team features the efforts of FAWCO Clubs in their local communities and raise awareness of global issues in education, with four areas of emphasis: global citizenship, literacy, equal access, and continuing education beyond secondary school.

**Environment:** FAWCO's Environment Team informs members about environmental issues confronting our planet, guided by six SDGs tied directly to the environment—SDG 2: Zero Hunger; SDG 6: Clean Water & Sanitation; SDG 7: Affordable and Sustainable Clean Energy; SDG 13: Climate Action; SDG 14: Life Below Water; and SDG 15: Life on Land. The team promotes informed action at global and local levels, encouraging and challenging clubs to become better environmental stewards at the local level.

**Health:** The Health Team issues articles of interest to FAWCO members on topics affecting women and girls that connect to SDG 3: Good Health and Well-Being. As no SDG stands alone, others are frequently incorporated, e.g. SDG 4: Quality Education and SDG 6: Clean Water and Sanitation. The Health Team currently focuses on the role of education in good health and well-being. In addition, the Health Team celebrated the anniversary of the WHO whose theme this year was "Universal Health Coverage: Everyone, Everywhere."

**Human Rights:** The Human Rights Team focuses on SDG 5: Achieve Gender Equality and Empower All Women and Girls. FAWCO raises awareness about these topics through articles and by encouraging participation in campaigns such as One Billion Rising, International Women's Day, and 16 Days of Activism Against Gender-Based Violence. The Human Rights Team also administers a Facebook page on human trafficking.

Adapted from Martha Canning, FAWCO VP Global Issues, and Laurie Richardson, FAWCO UN Liaison; *The Forum* Summer 2018; <https://www.fawco.org/about/publications/the-forum>

# Sharing our Jordan Experience



Everyday we hear and read discussions about refugees and immigrants. We accept the facts that seemingly meaningless wars, political and economic turmoil, and tribal conflicts force people to move. Leaving their family and homes behind. Starting a new life, often in less-than-ideal conditions. But what can we do?

On a beautiful late June evening in Hamburg, Teresa PyL and WangDi S shared with 18 AWCH members their own hands-on experience at the center for the Collateral Repair Project (CRP) in Arman, Jordan. Oh yes, we have read about CRP, chosen by FAWCO to spearhead their 2016-2018 Target Project "Hope Beyond Displacement" for the all encompassing theme "Education—Empowering Women and Girls through Knowledge and Skill." All sounds nice on paper. But, please, can anyone explain what this really all means?

As reported in the Spring/Summer 2018 issue of *Currents*, Teresa PyL. and WangDi S. had the opportunity to experience CRP in action. But, again, words on paper that are sometimes hard to grasp. On the late June evening in Hamburg, "Sharing our Jordan Experience" brought it all to life. Maybe the first seemingly innocent gesture was asking the participants to wear a colorful scarf to the event. For a moment, we all must have thought of the many symbolisms the scarf carries, especially for women. Colorful? Yes, because, despite the uncertainties, CRP is bringing life and color back to the people they help.

Collateral Repair Project—small steps to repair the collateral damage that needless wars and political turmoil brings to everyday life. Preparing young women and girls for a future, giving them back a sense of confidence, teaching them a trade or a craft. By giving us a small taste of the Syrian / Jordan culture in food and drink, displaying the handicrafts made by the women at CRP, and, most importantly, sharing their experiences, WangDi and Teresa brought the story and meaning home to us all.



The event raised over 800 Euros toward the FAWCO Project "Hope Beyond Displacement", that will go to CRP to continue their powerful work. Yes, we can do something, even if at times it seems like nothing when compared to the energy and time devoted by those at the CRP center in Jordan. Thank you, Teresa and WangDi, for sharing your experience! (Carol H.)

**SAVE THE DATES!**

Oct. 30: Halloween Party at the US Consulate

Nov. 17: Thanksgiving Dinner at DESY

Dec. 11: Holiday Party at Aspira Hotel

## Indian Well-ness Evening

On Friday, August 17, Carol S. hosted an evening for club members to meet Robert D’Costa, the coordinator of the Integrated Tribal and Watershed Development Programme (ITWDP), for which AWCH has raised funds this year. Robert is a Jesuit priest and trained engineer, who has made it his mission to improve the lives of marginalized and impoverished tribal villagers in his native Maharashtra region, east of Mumbai in India. He travels to Germany from India once a year to update people and organizations who support his projects on the latest successes and challenges.

The evening itself was a total success. Robert had prepared a presentation beginning with photos of the construction of a new well in the rural hamlet of Hazarwadi, documenting the process and showing, to everyone’s surprise and delight, the completed well. Thanks to the masterful grant-writing skills of Carol S., Carol H. and Ulrike H., AWCH had received this year’s FAWCO Foundation Development Grant at the FAWCO Interim Meeting in The Hague, making it possible to finance the entire \$4,500 needed to build the open well. The well is concrete-lined, has a 23-foot diameter and 35-foot depth, and includes a pump and pipeline. It will provide an adequate water supply throughout the year for 14 tribal families.

Our entertaining “The Tree Thing” evening at the Museum für Kunst und Gewerbe (MK&G) in May raised funds for another of Robert’s watershed projects, the planting of trees to “catch the rain” and restore ground water that feeds wells in a village in the mountainous Jawhar region. Robert showed us photos of some of the 214 newly planted mango saplings covered by this contribution, the fruit of which will also provide the major livelihood of the villagers.

Robert told us how he tries to fill gaps not covered by the government-supported ITWDP in the area, for example by providing kindergartens and making schooling possible for children who would otherwise receive none. He finished his presentation with photos of a newly built kindergarten and dormitory. All in all, it was fascinating to hear about the diplomatic and improvisational ways Robert manages to get funding from many different sources and government approval for his projects.



Following the presentation, nine AWCH members and spouses sat down at a festively laid out table to enjoy a delicious Indian meal provided by Carol. We wrapped up a lovely evening in her beautiful home and garden chatting about possible future projects related to Robert’s work that AWCH could support by applying for further FAWCO Foundation Development Grants in 2019. Our “water evening” brought in even more donations, so that the AWCH, in addition to the FAWCO grant, has raised and contributed a total of €725 to the Jesuits in Nürnberg, who administer the German donations for Robert’s water projects. (Tracy M. and Holly T.)

Following the presentation, nine AWCH members and spouses sat down at a festively laid out table to enjoy a delicious Indian meal provided by Carol. We wrapped up a lovely evening in her beautiful home and garden chatting about possible future projects related to Robert’s work that AWCH could support by applying for further FAWCO Foundation Development Grants in 2019. Our “water evening” brought in even more donations, so that the AWCH, in addition to the FAWCO grant, has raised and contributed a total of €725 to the Jesuits in Nürnberg, who administer the German donations for Robert’s water projects. (Tracy M. and Holly T.)

# 4<sup>th</sup> of July

## Independence Day Celebration





*How does it feel, how does it feel?  
 To be on your own,  
     with no direction home  
 A complete unknown,  
     like a rolling stone*



So ended the wonderful musical performance by Ulla Meinecke and Ingo York at our Independence Day Celebration at the Amerikazentrum on July 4th. The sentimental lyrics and tune of Bob Dylan's masterpiece hit a special chord for many of us celebrating "our" holiday away from "home."

Away from home? Actually, the grilled hamburgers and hot dogs, the unforgettable mac 'n cheese, the fantastic homemade desserts, and even the hot, sunny weather seemed so "American" that it was hard to believe we were not in our own backyard or local park celebrating with family and friends back home.

Even the fireworks were not missed, as Ulla and Ingo proved to be the firecrackers of the evening! Ulla Meinecke made her

name in the 80's as one of the few successful singers and songwriters of German Rock-Pop. Encouraged by Udo Lindenberg, she moved to Hamburg in the late 70's to record her first of many albums, before moving on to West Berlin. The turn of the century found her writing books, recording audio books, and performing plays. More recently, she has re-emerged in the music scene, re-uniting with other German musicians to record many new albums. Since 2002 she has been working with Ingo York, a multi-instrumentalist, composer and lyricist. Together Ulla and Ingo (and Laura L.) brought hips to swing and well-known lyrics to the lips of many at our Independence Day Celebration.

Outdoor games and patriotic, temporary tattoos kept the chil-

dren (and adults) busy. Over 25 AWCH members with their partners and children joined the celebration, which was jointly organized by the Amerikazentrum and its dedicated team. Thank you to all who participated, making it such a memorable event—if not a bit melancholic in the *direction home*. (Carol H.)



## Celebration of Membership



Where better to honor and celebrate the women of AWCH than at our "Little White House on the Alster." Over 60 AWCH members gathered on a beautiful September evening and were clearly excited about being there—a time for celebration, for inspiration, for being together.

The colorful marble columns, rich oil paintings, and elegant sitting areas set the stage for the delicious fingerfood buffet (catered by Purps)

and accompanying dessert table (provided by AWCH board members) at the start of the event. Shelly Schoeneshoefer, donning a crisply starched AWCH apron, was our friendly and efficient bartender. Beautiful orange gladioli added the perfect touch of elegance and marked the changing of the season that September brings.

AWCH President Lyn Herr opened the official portion of the event, thanking AWCH members for their involvement, friendship, and loyalty. She briefly introduced our hosts for the evening, Honorary AWCH President Kathrin Yoneoka and US Consul General Rick Yoneoka, reiterating her heartfelt thanks for the outstanding collaboration and support that the Yoneoka's have provided AWCH during the last few years. Before turning the event over to Kathrin Yoneoka, the Consul General also praised the positive interaction between the US Consulate General in Hamburg and the AWCH. He explained that his mantra for keeping relationships alive is "keep talking." This applies to all relationships—social, political and personal.



Kathrin Yoneoka gave a wonderful talk, saluting AWCH for embracing the values that for her symbolize America: freedom, opportunity, innovation & creativity, diversity, and generosity. She observantly explained how AWCH or, more precisely, its members have exemplified each attribute in deeds, activities, and interactions. She ended her talk thanking AWCH members for their engagement, commitment, time and personal friendships.

The main program was an exclusive performance of "Home and Away" by pianist, composer, and author, Robin Meloy Goldsby, who brought laughter and tears to the audience. Robin is no stranger to AWCH and has even written a song for us (see box) in realm of our 60<sup>th</sup> Gala Celebration. But as one member noted—"it just get better and better." Between performances of her own piano compositions, she expounded on three "home" themes: nudity, royalty, and



shopping. Who can't relate to her experience "Naked in the Sauna"? On the other hand, very few of us can match her story of being invited to Buckingham Palace and personally meeting HRH Prince Charles—but we can all admire how music and "hours of practice" bought her "the ticket to one-hour of royalty." Shopping at IKEA and motherhood? Yes, the shelves and cupboards built with the "Woody Allen" wrench—first full of diapers, then books and CDs, and now standing empty—serve to remind us of our changing lives, but motherhood never ends.

Robin's solo piano music is spellbinding and graceful, transferring our thoughts to other places and times. Her dedication as a cultural ambassador for supporting transatlantic relationships is tremendous and admirable. We are so thankful that she found the time in her busy schedule to celebrate our club and its members with us. Don't want to forget so quickly the beautiful music and funny anecdotes? Her latest album, *Home and Away*, and her stimulating blog can be found on her website: <http://robin.goldsby.de/albums/home-and-away/>

Put quite simply, a wonderful evening in the Little White House on the Alster. A fitting celebration for our club and its members! Thank you to all who made the evening so special.



## Blue

Words and Music by Robin Meloy Goldsby  
©2016 Bass Lion Music

You're in Boston, Chicago, on the Jersey Shore,  
I'm in Hamburg, or Paris; last week was Singapore,  
And I am missing you,  
The world feels blue,  
Tonight—

You're in Austin, New Orleans, Waukegan, or LA,  
I'm in Mumbai, or Shanghai, Dubai, or Calais,  
And I am missing you,  
The world feels blue,  
Tonight—

My life is full of wonder,  
Magical and strange,  
Crossing so many borders,  
I wouldn't change a thing . . .

Except that  
You're in Pittsburgh, Toledo, Toronto, Montreal,  
I'm in Dublin, or London; I'm waiting for your call,  
Cause I am missing you,  
The world feels blue,  
Tonight—

Travelling a golden highway,  
Searching for something real,  
Look at my family circle,  
I almost feel,  
At home . . .

Not quite.

Cause you're in  
Indianapolis, Annapolis, Colorado Springs,  
I'm in Auckland, Seoul or Sydney, if wishes could  
grow wings,  
Then I would fly to you,  
And share this gorgeous view,  
Am I breaking away, or am I breaking through?  
The world feels blue,  
I'm missing home,  
Tonight—  
I'll be all right,  
The world is blue; I'm missing home, tonight.

## DESTINATION: HAMBURG

### 1952

Joan Fox  
 Founder of the AWCH  
 (from a letter dated 1991)

It all started in 1950 when I arrived in Bremerhaven, Germany as a member of a Red Cross group that was coming to Occupied Germany. We were to be part of the American Forces and plan recreation for the occupying troops that were assigned to Germany. What an adventure it was for me, fresh out of college in Boston. Like most Bostonians, I was not one of the world's great travelers. It ended with my spending 20 years of my life there and loving every minute of it.

I was assigned to Bremen, Germany, which was occupied by the American forces and it was there that I met my husband who was in the shipping industry. His firm had offices in Europe before World War II, and they were at that time rebuilding their export business after the war. . . .

Life in Bremen was fun and interesting because it was all new. At that time we were not supposed to associate with the Germans, but as civilian Americans, we were allowed to buy in the American Army PX and Commissary. . . . It was easy to be content and have friends then because we were a small community living in this occupied territory.

This all changed for me in 1952 when I moved to Hamburg with my husband and daughter. Hamburg had been very badly bombed, as had Bremen. . . . On arrival in Hamburg, I found things very different than they'd been in Bremen. We no longer had the privilege of buying in the PX and Commissary in Bremerhaven, and the British Naffy (Commissary) was closing down as the British were moving to the South. These large Hanseatic cities were slowly returning to normal, or should I say they were trying to rebuild their economy. It was then that I realized what it was like to live and raise a family in a strange country. I am very lucky though, for we were in the main industry of the city: SHIPPING. . . .

In Hamburg there were few Americans other than Consulate people. Most were connected with oil and other industries, which had offices there before the war. . . . I took German lessons at the University of Hamburg so that I could shop and understand the social discussions that were taking place at most of the business affairs we attended. The Hamburg

people have always spoken English, but were shy to do so, especially the wives. I felt, as I was so much younger than they, that I should try to learn their language. It really helped a lot. . . .

I often heard my husband and others discussing the new men who had arrived in Hamburg and had attended the club luncheon, and I wondered about their wives. Some did hear about the German-American Women's Club which built playgrounds in the bombed-out areas of the city, but it was luck to find someone to answer questions about your everyday needs. . . . I decided that I would take it upon myself to start a women's club to meet once a month for lunch and to help all the newcomers, along with others who had been there, to increase their knowledge of Hamburg and where to find things we missed. This meant doctors, dentists, hairdressers, and schools, as well as food and clothing and everyday needs.

The first luncheon was, if I am correct, January 1956 (or 1955?). We had 30 to 40 at our first meeting. We did not pay dues and there was no newsletter. . . . We started with fashion shows and from there they got the idea for the theater group. . . .

Just about everyone lived close to the city then, with most of us living in homes which had formerly housed the British occupation. They were large houses divided into apartments, and were expensive to keep warm because of fuel shortages. . . . In Hamburg we bought coal on the black market as did everyone. It was a thriving business then.

It was difficult, but a growing experience in those early years. My husband had to eat carrots for a very long time after we went on the economy as I did not know much about the Kohl family of vegetables: cabbage, Brussels sprouts, etc. One thing I miss so much is buying the fresh fruits and vegetables in season. I had the first deep freezer in Hamburg. . . .



Hamburg Port, 1956; Wikimedia Commons





AWCH members come from a wide diversity of backgrounds and experiences. Each one of us has a different story of how we came to live in Hamburg and what we love about our city. Here are some of our members' stories over the years. We hope more will follow!

1982

Carol Harbers  
Currents, Editor 2018



Small decisions that have a huge impact. It started with a letter from a German scientist with whom I had worked during her stay at the University of California. There was an opening in the laboratory in which she now worked—a position for two years. Was I interested? The research sounded interesting. No one was keeping me in San Diego and I had been taught the importance of “expanding one’s horizons.” So in February 1982, I headed for Hamburg. Being a bit concerned that a city at the same latitude as Juneau, Alaska might be a bit too cold for my California blood, I bought a down jacket before I left.

I will never forget the grey sky hanging over Hamburg when I landed. I had two suitcases and an old US Navy trunk from my father—the latter curiously filled with a down comforter and jars of spices. (I had always liked to cook, and I was told that spices were expensive in Germany, so brought mine along.) The grey skies never seemed to go away, but at least it was not as cold as I feared. The work atmosphere was fantastic—a young, growing research institute with many other foreign postdocs on the brink of exciting discoveries (or so we thought). So much to learn, so much going on. On Friday afternoons the “foreigners” left the lab early, trying to introduce our German friends to TGIF. Weekends were mostly just more work—I felt a bit out-of-place jogging on the Alster (walkers, yes; joggers, no) and the stores closed on Saturday at 1 p.m. Food shopping was always a problem, with closing hours at 6 p.m. during the week. We ate in the student *Mensa* at the UKE medical school; going out for lunch anywhere



David Wagner (PublicDomainPictures)

else was pretty much limited to picking up a Currywurst.

In May the sun peaked out and everyone told me I should put down my pipette and go explore the city. I thought, but why? Summer is about to start. I learned the hard way that the difference between winter and summer was short and long days—not cold or warm (as in Connecticut), nor rain or no rain (as in California.)

Yes, it was a new world for me—but now 37 years later, I have to smile of how a small decision to say “yes, why not?” had such an impact. The research work remained fascinating and I was able to establish my own group and obtain tenure. I found a wonderful man with whom to share my life. And I fell in love with a city that I now call home. Yes, the dark and grey days return each year, but I when the sun comes out, I have learned to go out and enjoy!



1997

Shelly Schoeneshoefer  
AWCH Secretary 2018

Mt. Rinjani is the second largest volcano in Indonesia. It is 3,726m high and is on the island of Lombok, which belongs to the lesser Sonda Islands, a small archipelago that includes the famous island of Bali and Flores, known for its Komodo dragons. A couple of days ago, my husband read that there had been a 6.2 earthquake on the island, killing several people and causing destruction in the villages. This set off my alarm signals, and I said that Mt. Rinjani would soon be erupting. My husband thought that I was being melodramatic, but sure enough, today more than 500 tourists are trapped as the volcano begins to blow its angry smoke. As I looked at the photos, it reminded me of my honeymoon in June 1997, where Frank and I spent a month exploring what use to be the remote Indonesian islands. Those days it was very difficult to get from one island to the next. Sometimes we had success and other times we were stuck with no chance of moving forward.

When we first arrived in Bali, I told the hotel maid that it was our honeymoon and she smiled and said, "You lucky, you get baby soon." I smiled and said, "Well, that would be lucky," but I didn't think much about it. We attempted to get to Flores to see the Komodo dragons to no avail. So we decided to make Mt. Rinjani our destination. The island is not that big considering there is this towering and ominous volcano on it. The village was full of women wearing *Kebaya* tops and batik sarongs, while the men wore checker sarongs. We needed to be at least a group of six but we were eight. It would take three days to do the trek.



As we began our ascent I was the last one in the group. We only had to carry water. The guides handled everything else. I was amazed how they could jump from rock to rock in flip-flops, while we had heavy climbing boots. My husband, who is a fast climber, kept coming back to me and saying I needed to hurry, but I told him a surprising fact. I am a mule. I will make it to the top, but I will be the last person there. Half way up an Australian couple said, "No—too hard—we're going back to drink beer." We reached the top just as the sun was about to go down. The guides urged us to build our tents as fast as possible. One American girl named Cathy, who had taught in Japan for a year, had a tent with

a defective zipper. I tried to talk my husband in letting her sleep with us since it was to be a very cold night, but he refused. That night I slept with her; we had been told that people have died on the mountain due to exposure and I certainly didn't want bad luck on my honeymoon. As we awoke, I was so astonished to see the terrain transformed into a frosty landscape. We packed quickly and made use of the cool breeze to ascend down into the crater.

Upon reaching the bottom, the hot springs were amazing and we had a lovely evening with *Sate Ayleem* and other food items grilled on a fire. Our guides smiled and said, "Tomorrow—hard day."

"Why?" "We must go up and down—same day—but *berihati-hati*." "*Berihati-hati*?" I asked. "Must go fast, but carefully," one of them said as I noticed all eyes were on me. Great!—I was already exhausted and wanted to stay another day. But the next day I got a second wind. I again was the slowest up the volcano, but going down I passed everyone on my team. Even my husband was shocked. What happened? I had no idea, but what I did know was I wanted a hot shower.

The islanders laughed and said hot showers are on Bali. We only have a *Bakmandi*, which is a large container of cold water and a dipping ladle.

A couple weeks later I arrived in Hamburg looking like a wild travelling explorer who should immediately throw out her entire wardrobe and start over again. It was then I realized I was pregnant and had climbed that volcano with an extra load. It's funny, there could not be a greater contrast then to arrive in posh Hamburg after being somewhere so remote. But one thing was certain, I had a new environment that I would soon be exploring with a new baby. I was excited about the prospect and joined AWCH as soon as I had settled, knowing I wanted my child to grow up bilingual and to know both American and German cultures. It was one of the best decisions I ever made. I have made a lot of new friends and helped with all kind of activities that were suitable for young children, like the Easter egg hunt, Christmas, and Halloween, as well as exploring the ever-changing landscape of Hamburg. It has now been 21 years and I don't have any regrets. Instead I look forward to an exciting future full of surprises.

# 2016

Lyn Herr  
AWCH President 2018

When my husband and I moved to Hamburg from Texas two years ago, we knew we were beginning a new and exciting chapter in our lives. It was the opportunity for my husband to work with a new team and grow professionally. For me, it was the chance to explore a beautiful city without the responsibility of a full-time job (I retired when we relocated).

Our first weekend in Hamburg did not disappoint. It was August and the weather was gorgeous, so we took a long walk around the city. We walked around the Alster, strolled through a lively neighborhood festival in Uhlenhorst and ended up at Planten und Bloomen in time for the *Wasserlichtkonzerte*. We loved the energy of the city.

As the seasons changed, we initially struggled to adjust to the short winter days and the slower pace of the weekends. We missed the Texas sunshine and Sunday shopping! However, with time, we discovered new friendships, set new routines and came to appreciate the quiet, rainy weekends in Hamburg. It was a simple and unexpected change in perspective for us.

After two years in Hamburg, my husband and I continue to learn and grow in ways we didn't anticipate. I'm not sure we'll ever be completely acclimated, but connecting with Hamburg friends and sharing experiences has been a great way to continue to learn about this wonderful city!



Tobias Banaszak (Flickr) [CC BY-SA 2.0 (<https://creativecommons.org/licenses/by-sa/2.0/>)]

# 2018

Shelley Schuer  
New Member 2018

I am sure that I am not the first or last one to say that I ended up in Hamburg because of love. My husband is a Hamburger and absolutely loves this city. He convinced me that it is a wonderful place to live and raise a family, as well as it being a great point for traveling through Europe. We met traveling and that is one of our passions so I was happy about the idea to move to Hamburg. In 2012 I quit my job of nine years to travel solo through South America and while there I met my husband. We met on a bus traveling from Chile to Argentina. He sat next to me, offered me a cookie after which we started chatting and now here we are six years later married with two children living in Hamburg.



There are so many things I love about Hamburg, it's hard to pick just a few. What I really enjoy is that it is such a beautiful, green, and livable city. Around every corner you can find a park or canal or patch of green where one can relax and enjoy the peacefulness of the city. I enjoy going to the markets for fruits and veggies or stopping at a cafe for a coffee, and my favorite of all is the Alster where I can have a run, walk or bike amid the beautiful scenery. Hamburg is also very family friendly. We just welcomed our daughter and have a one-and-a-half year old son, so we were intent on moving to a place that was great for families. Of course moving to Hamburg means that I left behind my family and friends, which I miss dearly, but I'm lucky to be able to experience life in a different culture and raise my children in such a beautiful city.

## Recital with Opera Singer Viktor Rud



Viktor's recital was held at the classic Spiegelsaal at the Museum für Kunst und Gewerbe in June. The Spiegelsaal was built in 1909 by a Jewish couple in Hamburg as their Palais to host cultural events.

Surrounded by the aura of the culturally and historically significant Spiegelsaal, Viktor began his recital, rather fittingly, with the song *The Busy Hours of the Day Are Over* by Franz Joseph Haydn, one of the leading composers in the classical period. His

warm and gracious baritone voice was accompanied by a delicate 18-century harp played by Mara Galassi, the renowned Italian harpist. The first half of the recital ended with Viktor singing wholeheartedly Franz Schubert's *An die Musik*, in which music is being praised for its transformative power to rekindle one's love for a better world. The focal point of the evening for me, after the break, was the famous *Vagaluna*, a monologue that Viktor sang with tenderness yet passion to the silvery moon about a man's desire. His sweeping yet longing voice filled up the entire space of the Spiegelsaal and lingered in the deepest corner of my heart long after the song was finished. By now, I had fell head over heels for Viktor's choice of songs and his lovely performance. The well-designed recital program also included three Ukrainian folk songs that only Viktor is able to deliver with their musical authenticity.

When I went out to the street after the recital evening, the night was becoming dusky, the summer air was still warm, and a calmness was slowly descending on the once bustling city. Lost in the thought of the music from Viktor's *Mond, Liebe, Fantansie...*, an acute sense of romance surely took hold of me in the heart of Hamburg. (WangDi S.)

## Tapping Therapy Workshop

In May of this year AWCH member Marion (Lang) Brockmann, a physical therapist and a *Heilpraktiker*, shared with us a powerful healing technique called tapping, also known as EFT (Emotional Freedom Technique). This technique has been used effectively to reduce stress, anxiety, phobias, chronic pain and much more. The therapy is a combination of principles used in Chinese acupressure and modern psychology. It is a simple technique that is very effective.

It starts at your fingertips, which you apply at specific meridian endpoints around the body while at the same

time focusing on either a negative emotion or a physical sensation—but ending on a positive thought. This helps calm the nervous system and the brain and brings you into a better, freer state of balance. The technique was founded in the 1980's by psychologist Roger Callahan and is used today in classrooms in the US for concentration and anxiety issues. Marion's Lang lecture was both informative and helpful. Both my husband and I have been using it for headaches and tension that we get due to stress and have found that it really works. Thanks Marion for a tip that brings us both peace of mind. (Shelly S.)





## Ladies Who Lunch



Nine AWCH ladies met together on August 23 to enjoy the last days of Summer 2018 over a delicious lunch at the Atlantic Hotel. It was a lovely meal and surprisingly inexpensive, considering the 5-star rating of the restaurant. We spent pleasant moments with interesting conversation: I was able to expand my knowledge of the internet, catch-up on the latest and best movies, hear suggestions for new activities—such as learning to play Mahjong, learn the next dates for improving my German language (Kof-feeklöö), see photos of the future AWCH generation, and give suggestions for the upcoming monthly meetings. Thank you to Charis for organizing this great lunch. (Geysa W.)

### Wacky Cake: NO eggs, milk or butter!

In a conversation at the recent luncheon at the Atlantic hotel, the topic of moist American-style cakes came up and I added my two-cents worth. I was asked to contribute the recipe to *Currents*. This is from my grandmother's cookbook. Wacky Cake (also called Depression Cake and Crazy Cake) may have been created as the result of rationing during World War II, when milk and eggs were scarce. I make this cake all the time and it is simplest and most moist cake I have ever made in Germany. It is the perfect cake for when you have unexpected guests on a Sunday and no eggs in the fridge. Extra easy: you can mix it all in the pan you bake it in! There are loads of variations on the internet so be adventurous. All ingredients are bought in Germany except the liquid vanilla I have from the USA. (Tracy M.)

#### Ingredients:

- 1 ½ cup flour
- 1 cup sugar
- 3 heaping Tbsp baking cocoa
- 1 tsp vanilla
- 5 Tbsp vegetable oil
- 1 tsp baking soda
- ½ tsp salt
- 1 Tbsp white vinegar
- 1 cup water

#### Directions:

- Combine flour, sugar, cocoa, baking soda and salt in 9 inch x9 inch Teflon-type or glass baking form.
- Add vanilla, vinegar, oil and water. Mix well, making sure to get in to the corners.
- Bake at 180°C for 25 minutes. Test for doneness with a toothpick.
- When cool, top with sprinkled powdered sugar or frosting of your choice.



## The Art Group at the Falckenberg Collection

In June the Art Group headed down to Harburg, Hamburg's southernmost borough, to see the Astrid Klein exhibition "TRANSCENDENTAL HOMELESS CENTRALNERVOUS" at the Sammlung Falckenberg. Our guide was a fellow American, Jeff Turek, who is an artist and musician and has lived in Hamburg since 1979.

Many of us had never been there before—visits to the Sammlung Falckenberg are by appointment only—so Jeff began the tour by taking us downstairs to show us where most of the collection is stored when large shows take over the exhibition space. Pulling out rolling racks he gave us brief glimpses of paintings by artists including Hamburg artist Jonathan Meese (who was "discovered" by Falckenberg), Raymond Pettibon, Richard Hamilton, and Éro and Ena Swansea. Jeff told us that Falckenberg, a lawyer who made his fortune primarily from a patent for the anti-drip mechanism on gasoline pumps, began collecting big names in the 1990's, presumably as investments. More and more he let his own taste—for sex, drugs and rock 'n' roll, according to Jeff—rule his purchases. Harald Falckenberg likes art that shocks and disturbs complacent museum visitors, particular socially critical art from the US and Germany. His collection fills an important



niche in Hamburg, well known for its subversive, anti-establishment counterculture (think G-20 protests!), and in 2011 was incorporated into the Deichtorhallen, the city's large art center for contemporary art. Like the Deichtorhallen, the Falckenberg collection is housed in an old industrial building, a former factory for rubber products known as the Phoenix-Hallen.



Group favorite photographer, Jess, shooting Klein's "Shot Mirrors", one of a series begun in 1993.

For the current exhibition, Falckenberg had invited German artist Astrid Klein to essentially curate her own show. With such a large space at her disposal, she has chosen 200 works, many of which are large-scale and/or have never been shown before. We began, however, with a series of very small dream- and diary-like gouache scenes on what looked like bathing-suit material. Painted in the 1970s in Iceland, these "Black Works" are black and white, like nearly all of Klein's art. Most of it involves (found) image and text, where words serve as the formal elements for ambiguously feminist comments of media culture. Klein was born in 1951 in Cologne, where she also studied art. A scholarship took her to Paris in 1980, where she began photographing collages that she made from discarded Hollywood magazines. Later, inspired by the classic 1966 film *Blow Up*, she used blown-up photographs of celebrity shots and movie stills. Following her first solo exhibition at the Hamburger Kunsthalle, she exhibited widely in the 1980's at various venues, including the Venice Biennale, Documenta, Tate, and Walker Art Center. In 1993 she took on a professorship in Leipzig, which freed her to move away from the photographic works for which she is best known and to experiment with sculpture and installation.

In keeping with the tone of the Falckenberg Collection, our tour guide Jeff was more interested in provoking us into a lively interaction with the art, and himself, than with providing us with comprehensive information. We were surprised by all the famous artists (Louise Bourgeois, Elaine Sturtevant, Robert

Longo, Cindy Sherman...) with whom Jeff had worked. He told us of his work in the early 1990's as a kind of liaison between first director of the Deichtorhallen, a Czech who spoke no English, and the many non-German-speaking international artists whose work was exhibited there. Since then he has been giving his popular tours in English at the Deichtorhallen, the Kunsthalle, and at the Falckenberg Collection (first Sunday of the month, 4 pm). (Holly T.)

Kessler's "Palace at 4am" 2005-07, an installation commissioned in the aftermath of 9/11 for around a million euros by Falckenberg for his collection



Jeff Turek telling us about *Endzeitgeföhle* (apocalyptic feelings), a typical Klein blow-up (of her own photographic collage) which hung in a U-Bahn tunnel (U2) at the Hamburg main station in the 1980's

### The Falckenberg Collection

A public art institution reflecting Hamburg's counter-culture, documenting development of the Neo-Dadist art of 1970's, which helped pull the art capitals of West German eastward toward Berlin in the ensuing decades.

## Book Club: *House by the Lake* by Thomas Harding

Despite not being a member of the Book Club, I nevertheless felt compelled to attend this session as a couple of happy coincidences occurred prior to my reading the book. My sister-in-law from England had come to stay and brought the book along as a gift for me. She in turn had learnt of it from her other sister-in-law who had read it in her book club back home.

My husband and I had already planned to take a trip with our guest to Brandenburg in the former East Germany (GDR, German Democratic Republik) the following week. Googling the *House by the Lake*, which traces the history of a lake house (now known as the Alexander House) in Gross Glienicke,



we realized that on our return journey we would be passing nearby. We contacted John Owen, an English student of 20th Century German history, living in Berlin, who had offered his services to Thomas



### *House by the Lake:*

Liz S. and family had the opportunity to visit the actual house outside of Berlin featured in this month's book.

history is rendered very easily accessible by the personal perspective as we are drawn into the lives of the families who lived through it.

In our discussion group, some members could relate directly to the aftermath of the World War II having an-

cestors who had been refugees. We discussed the nature of totalitarianism and one member reflected on living in China before and after the regime under Mao. Our lively discussion touched on religious intolerance; on the iniquity of *Naziraub* (i.e., the seizure of Jewish property) and the moral culpability of those opportunists who took advantage of the situation for their own gain; and the effect of Communism on the individuals and on the communities in the GDR leading to decline.

The Alexander House deteriorated into dereliction. Access to the lake, which had played such an important part in the happy lives of the early inhabitants, was completely cut off from the house when the Berlin Wall was erected and ran right along the lake just a few meters from the end of the garden. It is only due to the enormous enthusiasm, determination and personal effort on the part of the author in gathering support amongst his relations and members of the Glienicke community

that the Alexander House was saved from demolition and placed under a preservation order. There remains much work to be done to fully restore it, after which the house will be used as a place of remembrance, reconciliation and as a cultural center for the local community. (Liz S.)

Harding as interpreter in liaising with the authorities here. Could he possibly show us around the house next Sunday? Yes, having just returned from London he had arranged to take friends around it on that very day. We would be very welcome to join them. On returning home and reading the latest AWCH newsletter, I was amazed to learn that the Book Club had chosen this very book for the next reading. I set to work reading it in time.

The Alexander House, a summer lakeside house on Lake Glienicke near Berlin, was conceived in 1927 as a weekend retreat for wealthy Berliners. The author, Thomas Harding, is the grandson of the Alexanders, a Jewish family, who built the house and lived there before the war and were forced to abandon it when fleeing the country in the 1930's. This is an enthralling account of the lives of the five different families who successively occupied the house during the last century. Due to his meticulous research Harding provides a comprehensive, nonjudgmental account of the changes, upheaval and horrors that occurred in Germany in the 21st century, taking us through the end of the German Empire (Kaiserreich), the Weimar Republic, the Third Reich, post-war communism in the GDR and German reunification. This vast sweep of political and social



## Landesfrauenrat Update



Joana M.-O., Our LFR Rep

**Landesfrauenrat  
Hamburg e.V.**

The Landesfrauenrat Hamburg (LFR), best translated as Hamburg Women's Council, lobbies for women's political and socioeconomic rights at the local level. It is by far the largest women's lobby in Hamburg. The AWCH has been a member since 1986.

## Women's Voices in Hamburg Politics

The Landesfrauenrat (LFR) had another busy year, which was reviewed at its Annual General Meeting on July 2, 2018. The continuing goal of the LFR is to see that gender equality becomes binding in government and that equal rights for men and women (Artikel 3 in the German *Grundgesetz*) are implemented fully and anchored in all areas of life. Any club or organization comprised of 70% or more women can apply to become a member. The Hamburg LFR currently has 60 member clubs.

The LFR delegates meet on the first Monday of every month for a regular exchange of information and to consult on current issues. Each meeting is hosted by a different member group, and the group introduces itself and its main goals. A lot of these presentations, such as from an organization of health-care workers or a center for women and girls, or women in digital media, are very eye-opening. The AWCH hosted this year's April meeting and introduced both our local projects and the FAWCO goals.

Another part of the meetings is updates on the LFR's lobby work at both the state and federal level. Among the LFR demands are the introduction of gender budgeting, reduction and prevention of poverty among women, and the implementation of the Istanbul Convention as well as the United Nations Convention on the Elimination of All Forms of Discrimination against Women (CEDAW).

At the meetings there is also generally a "topic of the month" to inform delegates about current women's issues. Topics this last year have included "What's in the new coalition contract for women?" and "CEDAW is about human rights."

The LFR executive board members also attend events from other associations and committee meetings at the Hamburg city parliament if topics relevant to women are on the agenda. LFR members take on the responsibility to represent the LFR on other advisory boards such as the following: Zentraler Beirat arbeit.hamburg, HVV Fahrgastbei-

rat, Begleitausschuss des Europäischen Sozialfonds (ESF), Runder Tisch gegen Genitalverstümmelung, Hamburgische Arbeitsgemeinschaft für Gesundheitsförderung, and NDR Rundfunkrat.

The LFR board tries to react to current events with timely press releases and statements, such as the press release regarding the German high court's ruling on women being "implied" in male forms of address.

Two highlights of 2018 were the International Day of the Woman in March and the nationwide conference of the LFRs from all over Germany, which took place in Hamburg in June.



Hammonia mosaic over the portal of the Hamburg City Hall. (Wikimedia Commons, wmt, 2006)

Since January 2008, LFR has awarded the Hammonia (named after the Hamburg city goddess) to honor women whose competent and decisive professional, voluntary, or political commitment promotes women and their equality. The 2018 award went to Prof. Dr. Ing. Christine Färber for her work on gender budgeting.

The AWCH delegates to the LFR are currently Joana M.-O. and Carol H. (deputy). In addition Deborah S. became a LFR board member in 2018.

# A Wine Weekend Along the Rhine

by Jordan Beck Wagner

As the days get cooler and the leaves start to change color, the harvesting of wine has begun. Head down south for the weekend to take advantage of Germany's fantastic wine selection and enjoy the crisp autumn weather. While the purpose of the trip is sampling the local wine, there are opportunities and events to make it a kid-friendly weekend as well.

## Overview of Rheingau

Germany has thirteen distinct wine regions, making it impossible to visit all of them in one weekend. It is actually ideal just to focus on one specific wine region in order to fully immerse yourself in the local wine culture. From Hamburg, one of the easiest wine regions to reach is Rheingau. Located on the right bank of the Rhine River, and stretching from east of Wiesbaden to Lorch, this Rhine region is specifically known for their Rieslings. As one of the smaller wine regions in Germany, its proximity to Hamburg and ease of access make it an ideal weekend destination.



## Stop 1: Eltville

After departing from either Mainz or Wiesbaden, take the train about 30 minutes west to the small town of Eltville. Located directly on the Rhine and not completely overrun with tourists, Eltville is a great destination for both families and wine drinkers. As the main focal point of the town, explore the Eltville Electoral Castle with its expansive grounds and gorgeous rose garden—the perfect place for children to run around and let off steam! Due to its condensed size, the castle only takes 20-30 minutes to fully explore.

After exiting from the rose garden towards the Rhine, turn right and head for a stroll along the river. You'll quickly run into the local wine tasting stand—a lovely outdoor bar offering a wide selection of Eltville wines as well as finger foods. As Eltville is quite small, you really only need two hours to fully explore the entire town.



## Logistics

Heading down from Hamburg, the train ride to Frankfurt takes a little less than four hours. From Frankfurt, you have two options—stay in Wiesbaden, closer to Rheingau, or head to Mainz for a smaller, more quaint experience. Regardless of where you stay, public transportation between the two cities via regional trains takes 11 minutes. Ditch the car (you'll want to taste a lot of wine!) and take advantage of the cheap public transportation options. A day ticket spanning from Mainz to Rüdeshheim will set you back less than 10 Euros and will allow you to access all regional trains as well as buses and other local transport. Do note that some of the trains running between the various towns only depart once an hour, so make sure to plan accordingly.

## Stop 2: Rudesheim

A quick 30-minute train ride from Eltville will land you in the pretty, albeit more touristy town of Rudesheim. Once again, it provides the perfect combination of child-friendly activities with wine tasting. I'd recommend getting out of the busy and crowded town center and heading for Niederwalddenkmal, a monument located in the vineyard hills above Rudesheim commemorating the unification of Germany in the 1870s. A 10-minute gondola ride from the center of Rudesheim will take you up to the monument. The views from this ride are absolutely breathtaking—you get a superb view of the entire town of Rudesheim, the Rhine River, and the endless vineyards.

Once at the top of the Niederwalddenkmal, enjoy a glass of local wine and lunch at the open-air café. The monument is a vast area with opportunities for hiking, playing, and exploring. If you're feeling overly ambitious, take the gondola up to the Niederwalddenkmal and walk back down to Rudesheim on the pathway through the gorgeous vineyards. There are ample opportunities for wine tasting along the way!



### Alternative Plan:

If you're wanting a different perspective or something a bit more kid friendly, take a boat from Mainz or Wiesbaden to Bingen. This option passes along several small towns as well as many castles high on the hills. Additionally, audio guides in multiple languages provide the history of the region. This is an all-day event so don't make additional plans.

### Conclusion

As an easy and reachable weekend trip from Hamburg, take advantage of some of Germany's best wines and explore the Rhinegau region this autumn!

# Fashion

## Moin Moin, Stiletto!

by Karen Eve O'Shaughnessy

It's here! A Pumpkin Spice Latte (#PSL) in one hand and Vogue's September issue in the other, I'm getting ready for the loveliest fashion season of them all—the beautiful fall. You might have spotted the following trends in stores or blogs yourself. Keep reading for tips on how to style and ride the new fashion trends.

### Go get 'em, Tiger...

...or leopard, or snake, or heck, even zebra.

This fall we are all for the animal print. No matter how trendy or not you are, there is no way around the 2018 fashion hype. Though leopard print has never really been out of style, this fall it's bringing along its friends from the entire animal kingdom. Anything goes.



If you feel unsure of how to style your prints, go easy and try a leopard belt on a solid black outfit. More daring? Perfect—up-style any outfit with flashy leopard or snake-printed leather booties. Not scared of anything? This year you can even get away with the all-over print on a snake dress or zebra skirt-and-sweater combo. *Trau dich!*

**The fanny pack** (for the Americans among us, bum bag for the rest)

Don't think we are going all Lisa Frank in flashy colors. This season the bum bag is more of a hip bag. Either you wear it like a purse around your shoulder like fabulous Becka (foto) or, unlike the first time around, this beauty is going around your waist. Don't worry, this is not a competition about who's got the tiniest waist, this is all about the bag. Real fashionistas would therefore wear it over a blazer and sweater.



Fashionista Becka@bcmrm is rocking the leo style and showing the Bum Bag is definitely no bummer.



Photos of shoe and bag trends from goertz.de

### Burgundy!

My all-time fall favorite color is having its 2018 comeback. Though all over could make you look a bit plain-janey, you might want to spice up your outfits with accessories like a fantastic leather bag or nice boots (my favorites here are the beautiful Ralph Lauren bag and Marc Cain boots).

### Yee-haw cowboy boots

You read right, the cowboy boots are back in town. Please don't mistake this year's style with your Texas souvenir, though. Unlike the rodeo's round-up styles, you will find this season's boots to be pointier and more elegant. The leather is usually shiny and smooth, and the decorative stitchings are kept simpler and less flashy than on-the-ranch styles.

As always, fashion has no rules: you hate animal prints, burgundy doesn't work for you, or you detested that fanny pack already in the 90's? You are no less awesome or stylish if you just skip any or all of these trends. Anything goes. Class is timeless, not dependent on any patterns or colors and never out of style.



Film Reviews and more...



Die Unglaublichen 2 (Incredibles 2) \*\*\*\*\*

USA 2018

Opening September 27, 2018

Directed by: Brad Bird

Writing credits: Brad Bird

Principal actors: Animation: Craig T. Nelson, Holly Hunter, Sarah Vowell, Huck Milner, Catherine Keener



*Incredibles 2* is incredibly good! With superheroes outlawed, members of that exclusive group are in hiding. The Parr family is no exception, so when Rick Dicker (**Jonathan Banks**) is reassigned, Bob / Mr. Incredible (**Craig T. Nelson**) and Helen / Elastigirl (**Holly Hunter**) mentally prepare themselves. Then their friend Lucius / Frozone (**Samuel L. Jackson**) tells them about super-rich Winston Deavor's (**Bob Odenkirk**) invitation; it is skeptically received. But, the proposition from Win-

ston and Evelyn (**Catherine Keener**) is intriguing, yet for it to work the Parrs need to make adjustments, and, the kids (**Sarah Vowell**, **Huck Milner**, **Eli Fucile**) cannot be told about it. As the plan develops, new players with unique skills emerge, while on the home front there are also new developments. Until, Screenslaver (**Bill Wise**) gets involved. Tension and terror mount, and the best-laid plans are turned upside-down.

*Incredibles 2* is a sequel to writer-director **Brad Bird's** 2004 animation, and picks up where *The Incredibles* left off after defeating Syndrome. Open to a sequel since 2007, by using the three-month gap from the first film Bird's screenplay preserves his beloved characters and their world. Many of the brilliant original cast members returned, although Milner replaces Spencer Fox (puberty altered his voice), Banks replaces Bud Luckey, and **LaTanya Richardson Jackson** replaces Kimberly Adair Clark. New characters/voices are: Odenkirk and Keener as the Deavor brother/sister; **Sophia Bush** as the enthusing Voyd and **Isabella Rossellini** as the gutsy Ambassador, and **Phil LaMarr** as superheroes Krushauer / Helectrix. Simply said, incredible are production design (**Ralph Eggleston**), art direction (**Josh Holtsclaw**), and animation—Pixar Studios and many more from around the world.

Family supersedes superheroes in this incredible world, without sacrificing action, seat-hugging suspense, or laugh-out-loud moments. Audiences have so much fun the 118-minutes whiz by way too fast. Maybe, just maybe there will be a follow-up, since many loose threads are now there to follow. And, even better, maybe we will not have to wait another 14-years. (Marinell Haegelin)

(another opinion)

The Incredibles 2 \*\*\*\*\*

Incredibly, it's been 14 years since *The Incredibles* premiered, but the sequel picks up right where the original left off. It's still the 1960s, sort of. The Incredibles are a typical American family (albeit with superpowers) and are still grappling with typical family issues (albeit also supervillains). Mom and Pop, aka Mr. Incredible and Elastigirl, battle the forces of evil while nervously easing their two older kids into the su-

perhero game, meanwhile wondering if their baby might have latent superpowers of his own. Spoiler alert: boy, does he ever. The resulting mayhem is something every parent can relate to, oddly enough.

Unfortunately, crime fighting is a messy business, and after an especially destructive bout destroys much of the city, the superhero program is shut down. The Incredibles find themselves out of a job and a home. But a new hero emerges in the form of a boyishly enthusiastic billionaire intent on making “supers” relevant again. With nifty gadgets by his inventor-genius sister and a marketing plan with a girl-power angle, he has the Incredibles poised for a big comeback. But while Mom grapples with a new dastardly villain, Dad Incredible is home grappling with the house and kids.

A new Pixar movie by writer/director **Brad Bird** (*The Incredibles*, *Ratatouille*, *The Iron Giant*) is worth waiting for, and this one doesn't disappoint. It's funny, it's charming, and it's easily worth its longer running time. The animation is top-notch – just check out Violet's hair. Caution: intense strobe effects may be problematic for some. Otherwise, go and enjoy. 118 minutes. (Mason Jane Milam)

### **Ballon** \*\*\*\*1/2

Germany 2018

Opening September 27, 2018

Directed by: Michael Bully Herbig

Writing credits: Kit Hopkins, Thilo Röscheisen, Michael Bully Herbig

Principal actors: Friedrich Mücke, Karoline Schuch, David Kross, Alicia von Rittberg, Thomas Kretschmann

Based on a not so long ago true story, *Ballon* reminds audiences what measures people will undertake for freedom. The 1979 school year is over and most are planning summer holidays. Erik (**Ronald Kukulies**) boasts about going to Bulgaria, while Peter

(**Friedrich Mücke**) and Doris (**Karoline Schuch**) are reticently noncommittal. Their teenagers, Frank Strelzyk (**Jonas Holdenrieder**) and Klara Baumann (**Emily Kusche**) are giddy having just graduated. When the Strelzyk's visit Günter (**David Kross**) and Petra (**Alicia von Rittberg**) however, the conversation gets lively: the time is ripe to hatch their venture. They worked on it over two years; therefore, surprisingly the Wetzel's choose practicality before dreams. Disappointed, yet nervously anticipatory the Strelzyk's carry on, although their youngster (**Tilman Döbler**) is upset. “If at first you don't succeed, try, try again.” With the Stasi hot on their trail, and nary months to succeed, a choice is made that combines multiple talents and steadfast determination.



Director **Michael Bully Herbig**—11-years old when the escape occurred—skillfully recreates a chilling, tense historical event revisited within **Kit Hopkins**, **Thilo Röscheisen**, and **Michael Bully Herbig's** screenplay. The authors were able to access 2000 relevant pages in Stasi-Akten (documents) with both families' permission. The cast is terrific; of note is **Thomas Kretschmann** as Oberstleutnant (Lieutenant Colonel) Seidel leading the Stasi (Ministerium für Staatssicherheit) secret police team. **Bernd Lepel's**

production design recreates the Deutsche Demokratische Republik's landscapes, and lifestyles, including 30 Tabant and Wartburgh cars from private sources. Impressive is **Torsten Breuer's** cinematography, **Alexander Dittner's** strategic editing and **Ralf Wengenmayr's** interpretive music. Ballonbau Wörner Augsburg deserves kudos for recreating two originally-sized balloons for the film. At 32 m (105 ft) height, 1245 m<sup>2</sup> (13401 sq ft) fabric, and 4200 m<sup>3</sup> (14,8321 ft<sup>3</sup>) air their second balloon was the largest in Europe at that time, and added to Guinness World Records.

Fraught with duplicity, mistrust, and the fear penetrating the DDR, Herbig's film tautly reflects mindsets, from the top down. *Ballon* is impressively authentic, incorporating photographs of the true-life participants during closing credits. German, 120 minutes (Marinell Haegelin)

### **The Man Who Killed Don Quixote** \*\*\*\*\*

Spain | Belgium | France | Portugal | UK 2018

Opening September 27, 2018

Directed by: Terry Gilliam

Writing credits: Terry Gilliam, Tony Grisoni

Principal actors: Adam Driver, Jonathan Pryce, Stellan Skarsgård, Olga Kurylenko, Joana Ribeiro

Involved with another film project in Spain, Toby (**Adam Driver**) fortuitously gets a copy of his first film from a gypsy (**Óscar Jaenada**). Watching it, the arrogantly successful advertising executive-cum-director remembers particulars—people, locations. Some 10plus-years earlier a village embodied cast and location: His Don Quixote and Sancho Panza—an old cobbler (**Jonathan Pryce**) and uncomplaining farmer (**Sergi López**), the farmer's wife (**Rossy de Palma**) and the pretty, young girl (**Joana Ribeiro**) with an overly protective father (**Hovik Keuchkerian**), et al.



Toby recalls having passion and idealism, plus dreams for the future hitched to that school project. In stark contrast are his testy Boss (**Stellan Skarsgård**) with a superficial wife (**Olga Kurylenko**) and location calamities, an overzealous agent (**Jason Watkins**), and nefarious backer (**Jordi Mollà**). After discovering the village is nearby, Toby's impetuous trip down memory lane takes a bizarre twist. Imagination begets an illusory landscape that obfuscates reality, as well as his sense of identity.

Following perhaps the longest film-gestation period in history—29-years, director **Terry Gilliam's** brought his interpretation of **Miguel de Cervantes y Saavedra's** novel to fruition. Co-written with **Tony Grisoni**, the screenplay is based on the episodic novel, *The Ingenious Nobleman Sir Quixote of La Mancha* (*Don Quixote*). Published in two parts (1605 and 1615), *Don Quixote* is one of Spanish literary canon's most influential works, and Western literature considers it one of the greatest novels written. Cervantes championed chivalry, idealism, and individual's romantic and "quixotic" quests into imaginative worlds populated with picaresque personages. Themes that run through Gilliam's films alongside plot twists, tragicomedy, and surreal landscapes.

Gilliam's film *Don Quixote* (2000) was beset by so many problems that within three months the production was cancelled; a "making-of" film, *Lost in La Mancha* poignantly documented the cascade of disasters and rejection. Further attempts were in 2005 and 2016; therefore, last year's announcement caught many unawares. Gilliam's vision is brought to life by: **Benjamín Fernández**, production design; **Alejandro Fernández**, **Gabriel Liste** art direction; **Eduardo Hidalgo**, set decoration; **Lena Moss**, costume design. Longtime collaborator **Nicola Pecorini's** cinematography shines, and **Teresa Font** and **Lesley Walker's** judicious editing wonderfully compiles the intrigues of multiple, cross-time-shifts. **Roque Baños'** music tingles with the passion and pathos of its surroundings.

Regardless of the wait, Gilliam succeeds brilliantly. "This is the beginning of a very new, and special relationship..." Watching layers of allegorical elements merging so effortlessly might jog audiences' acuity: some figures are determined to live forever. 133 minutes (Marinell Haegelin)

**Alles ist gut \*\*\***

Germany 2018

Opening September 27, 2018

Directed by: Eva Trobisch

Writing credits: Eva Trobisch

Principal actors: Aenne Schwarz, Andreas Döhler, Hans Löw, Tilo Nest

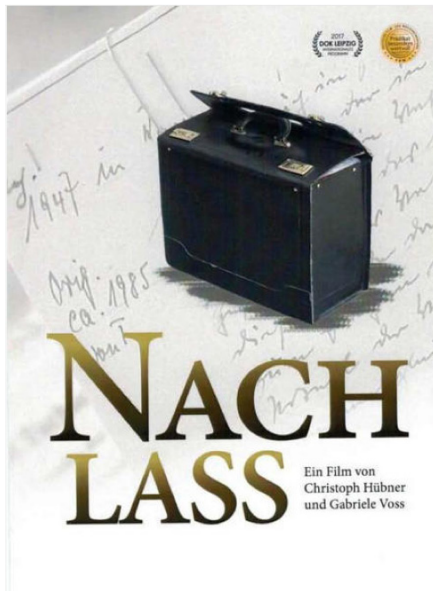
Janne (**Aenna Schwarz**) has a new job, working for Robert (**Tilo Nest**). Robert introduces her to his brother-in-law, Martin, (**Hans Löw**), who is also a new company employee. This introduction evolves into a one-night stand where Martin forces himself on Janne, (yes, call it a 90-second rape), which Janne accepts silently, not wanting to be seen as a victim or to create a problem if there isn't one. As she says, "Everything is fine." (*Alles ist Gut*).

She tells no one, not even her long-time boyfriend Piet (**Anreas Döhler**), but Martin, realizing his misdeed and the results (pregnancy), apologizes, wants to talk, and says, "Is there anything I can do?" She has an abortion, but the doctor refuses to let her leave the clinic unaccompanied, so she calls Piet.



Here we have a simple, 93-minute story with random activities: eating, renovating, cleaning house, talking with mother, sauna, shopping, driving, bowling, etc., all filmed in the same close-ups. It's frustrating to watch Janne be the "nice" person, as she accepts life and fate as if all were well. It's rare to sit through a film where the action is so low-key that we begin to grate our teeth because nothing happens. After 60 minutes I was hoping that Janne would do something drastic to relieve the stress of being "nice." My favorite scene was two minutes in the kitchen with the camera focused on a picture of a snowman, a picture which seemed familiar. Maybe "nothing" led me to notice "something" even if it was this picture in the background. Naturally, this film could lead to long discussions in feminist groups about how women are treated, how they should react, what is expected. Or groups of psychologists could discuss personal limits and how individuals

set up borderlines before finally admitting that there is a problem. How much is suppression and how much free decision-making? Another film, *Dogman*, opening three weeks later, runs along almost identical lines, except that the main character is male and there is extreme violence. Director **Eva Trobisch** studied cinema and television in Munich where she won prizes for her short films. She studied scriptwriting in New York, and worked on a master's degree in scriptwriting in London, which was then the basis for this, her first, full-length feature film. (Becky Tan)



### Nachlass \*\*

Germany 2017

Opening September 27, 2018

Directed by Christoph Hübner, Gabriele Voss

Writing credits: Christoph Hübner, Gabriele Voss

Principal actors: documentary

Filmmakers **Hübner** and **Voss** give seven people the opportunity to discuss their connections to relatives who experienced the Holocaust more than 70 years ago: five sons, a daughter, and a grandson of Nazis, who served in the military as soldier, doctor

or pilot. Two, a grandson and a granddaughter, had Jewish relatives who suffered. All stand before the camera and share their experiences of researching the lives of their relatives, including the reluctance to do so, the shame of discovering unwelcome historical facts, taking on the burden of guilt over generations, and also whether “people have the right *not* to forgive.” They go to an exhibit in Berlin called Topographie des Terrors, as well as Auschwitz. They show someone making *Stolpersteine* which are set into the sidewalks in Hamburg and other German cities, to remember individual victims. There is a huge archive in Ludwigsburg about this theme.

Most amazing to me was that Hübner and Voss could find people willing to discuss this very personal history and their relationship to someone whom they loved and admired. All participants are introduced with their real names at the end of the film. The greatest service of the film, which contains much information that is not new to us, is that it brings up the opportunity to discuss the past, but also to keep our attention on the present and the future. Horrific deeds do not disappear, but what can we do about it besides remember? One participant, an artist, made art work out of the word *Nachlass*, which means inheritance, bequest or legacy. He turned it around into *Lass nach* which means “leave behind, let off” which suggests that we go forward and become more aware of present problems and horrors, about which we should feel responsible. This is a difficult film to judge, partly because the topic has been discussed for many years, and partly because each viewer watches it burdened with his/her own origins and preconceptions. Television stations ZDF and 3sat are sponsors of this film, which means that we'll also have the opportunity to see it on television. (Becky Tan)

### Durch Die Wand (The Dawn Wall) \*\*\*\*\*

Austria 2017

Opening October 4, 2018

Directed by: Josh Lowell, Peter Mortimer

Writing credits: Documentary

Principal actors: Tommy Caldwell, Kevin Jorgeson

**Tommy Caldwell** and **Kevin Jorgeson** did not wake up one morning and decide to climb the “Mecca of world mountain climbing.” Both experienced rock climbers, the decision was the result of a years-long pursuit and methodical planning. Their story is incredible, their feat phenomenal. Even if the idea of physical exercise is abhorrent to you, see this—it is so much more than just a film.



### Josh Lowell and Peter Mortimer

have constructed one of the best documentaries out in a long while, especially considering it is based on personal achievement, and not some chiasmic world event. Integral is **Brett Lowell** and his team's incredible, breathtaking cinematography from all imaginable angles. After getting a birds-eye, wind-whistling view of the location and base camp on Day 9, during the next 100 minutes we learn about Tommy and Kevin's lives, a cataclysmic experience Tommy had at 22, what

brought Tommy and Kevin together that developed into a buddy system, and their visceral views about this undertaking.

As well, a succinct structure and outline of bouldering, i.e. rock climbing and the type known as free climbing, is laid out during the documentary. Including what equipment is necessary for big-wall free climbing, possible challenges, and levels of expectations. Tommy was a prodigy at 16 under his dad's tutelage, and together they reshaped hardship in to resilience; self-motivated, Kevin kept pushing the degree-of-difficulty meter ever higher.

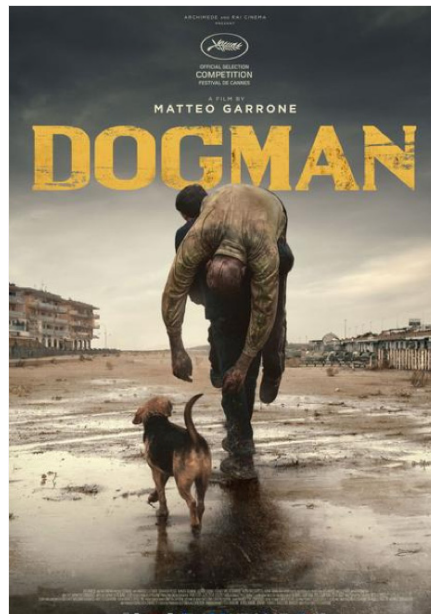
On December 28, 2014 they turned to El Capitan, a majestic 3000-foot (914 m), straight-up, daunting edifice in Yosemite National Park, California USA. *The Dawn Wall's* symmetry is accomplished through **Josh Lowell's** editing that intersperses archival/location footage and on-camera interviews with **Adam Crystal's** music and excellent sound design. Spectacular imagery and a gripping, emotionally charged story packed with information to the very end make this a memorable and must-see film. (Marinell Haegelin)

**Dogman** \*\*\*1/2  
Italy | France 2018  
Opening October 18, 2018

Directed by: Matteo Garrone  
Writing credits: Ugo Chiti, Massimo Gaudioso, Matteo Garrone, Damiano D'Innocenzo, Fabio D'Innocenzo, Giulio Troli  
Principal actors: Marcello Fonte, Edoardo Gero, Adamo Dionisi, Francesco Acquaroli, Alida Baldari Calabria

Fusing their talents, director-co-writer **Matteo Garrone** and cinematographer **Nicolai Brüel** deliver a thought-provoking, downbeat film. Light on dialogue, Brüel's camera sneaks around corners, hovers in the background, and gets in faces to provide subtext, and clues. Their

focal point is Dogman's owner Marcello's (**Marcello Fonte**) existence—with peers and patrons—in a neglected, downtrodden neighborhood in southern Rome.



Moving at a snail's pace, the diminutive dog groomer's life unfolds: Marcello's love for dogs, daughter (**Alida Baldari Calabria**), and subterfuges that he precariously tries to balance. Local bully Simoncino's (**Edoardo Gero**) behavior continually sidetracks Marcello, while underplaying the frustrations by fellow merchants Franco (**Adamo Dionisi**) and Francesco (**Francesco Acquaroli**). Nevertheless, Marcello's friendship with the ex-boxer ultimately leads to banishment, i.e. incarceration, and then ostracism—without recompense. Humiliated and angry, Marcello's scheme gets him way more than he bargained for. Because, retribution is not Marcello's forte.

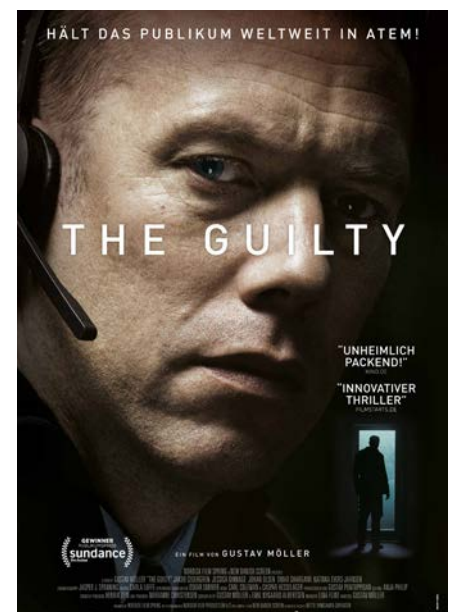
Fonte's mercurial and melancholic performance—his eyes, facial expressions—is magnetic, carrying the film. The plot probes at people's primitive flaws ranging from envy, distrust, hostility, jealousy, and *Schadenfreude* to remorse, self-preservation, and loneliness. Cinematography, music (**Michele Braga**), production design (**Dimitri Capuan**), and sound design harmoniously

merge. **Marco Spoletini's** tempered editing adds equilibrium, while maintaining aesthetic attributes.

Perhaps a scene close to the end between Simoncino and Marcello at Dogman, watching dogs' expressions watching the two men, is a harbinger... *Dogman's* puzzling, nebulous ending leaves us none the wiser. Only with time does its ambiguity make any sense, even though it does not evoke sympathy. Italian with German subtitles, 120 minutes (Marinell Haegelin)

**The Guilty** (Den skyldige) \*\*\*\*1/2  
Denmark 2018  
Opening October 18, 2018

Directed by: Gustav Möller  
Writing credits: Emil Nygaard Albertsen, Gustav Möller  
Principal actors: Jakob Cedergren, Jessica Dinnage, Omar Shargawi, Johan Olsen, Katinka Evers-Jahnsen



Asger (**Jakob Cedergren**) is currently assigned to alarm dispatch duty (emergency call center) for a certain area in Copenhagen. At present, the calls are routinely tedious and his shift is almost over. So initially, Iben's (**Jessica Dinnage**) call sounds typical, until he hears just barely a deep male voice in the background. As

he coaxes trickles of information from Iben, or follows onscreen leads, he seems to forget he has dispatch duty; Asger moves into a quiet area to conduct his investigation. Subsequently, he talks to his boss (**Jacob Lohmann**), those close to Iben (**Johan Olsen**, **Katinka Eves-Jahnsen**), and his partner (**Omar Shargawi**). As the net widens and tightens, Asger's unenviable position is being too aware of both sides of the wrong side of the law.

Director **Gustav Möller** crafts his film around a seemingly mundane job and an everyday hazard of said occupation, thus pinpointing the fallacy of such judgments. Presumptive thought processing can lead to rash decisions and actions with ungovernable consequences. Working in tandem with Möller is an excellent Sound Department, **Jasper Spanning's** intuitive and reflexive camerawork, and outstandingly restrained, nuanced performance by Cedergren. **Carla Luffe Heintzelmann's** editing brings all elements together to convey a taut, edgy psychologically probing film. Its beauty is in its simplicity—*The Guilty* is stunning. Premiering at 2018 Sundance, it won the audience award, likewise at the International Film Festival Rotterdam. *The Guilty* was nominated for the CineVision Award at Filmfest München. Danish,

German subtitles, 85 minutes (Marinell Haegelin)

### Mutafukaz \*\*\*

Japan/France 2017  
Opening October 25, 2018

Directed by: Shoujirou Nishimi, Guillaume Renard

Writing credits: Guillaume Renard (also known as RUN)

Principal actors: animation



Angelino (aka Lino) is a small boy or an alien or a fantasy figure (you chose), who lives in Dark Meat City, which could be NYC. His friend Vinz is also strange in that fire burns out of his head all times; together they

feed the friendly cockroaches. Lino's house features a sign that says "God Bless this Mess." Life is kind of a mess, too, considering that another friend, Willy, also strange, pays unwelcome visits. However, that's nothing compared to the monsters, which attack, threaten and fight them.

This film is based on the comics of the same name by the French author **Guillaume Renard**, who goes by the pseudonym RUN. It was made into a film by Japanese director **Shoujirou Nishimi**. The signs in Dark Meat City are in English, so there is probably an English version, although I saw it in French with German subtitles. The story is action: wrestlers fighting, three men in black suits stalking, street wars, 10 dead and 50 injured, riots, guns, as well as moments of calmness about friendship. The worthwhile reason to see and enjoy the film is the fantastic animation, drawings, and art work, so very well done. The Japanese have a history of making successful animated films however this one is similar to *Mary and the Witch's Flower*, which appeared recently. Both films show nothing typically Japanese at all; they could be playing in any culture. So what do you think the title *Mutafukaz* means (hint: not very original) (Becky Tan)



New to Hamburg? Lived here ages, but want to know more? This is the handbook for you; full of tips compiled over the last 30 years from AWCH members making Hamburg home. Recently updated, it contains useful cultural information, entertainment tips, as well as advice for getting your residency permits, navigating the school system, using public transportation, and even paying your taxes. With over 200 addresses and internet links to tried and tested restaurants, sport facilities, children activities, and much more, both newcomers and long-term residents of Hamburg will benefit from these pages. With the information in one place, you will always know where to look. This book will help you find Hamburg's beautiful spots and enjoy your experience here. And all for a good cause—proceeds from book sales will be donated to a local Hamburg charity.

Purchase directly at <https://www.epubli.de/shop/buch/Hamburg-in-Your-Pocket-American-Womens-Club-of-Hamburg-9783746716824/74021#beschreibung> or send an email to [currents-exec@awchamburg.org](mailto:currents-exec@awchamburg.org).

# Art in the City

## Charline von Heyl: Snake Eyes

Deichtorhallen

Hall for Contemporary Art

www.deichtorhallen.de

Through September 23, 2018

by Shelly Schoeneshoefer



Charline von Heyl in ihrem New Yorker Studio.  
Foto: © Ralph Mecke



Charline von Heyl: Plato's Pharmacy, 2015, 157,5 x 153 cm, Acrylic on linen (Acryl auf Leinwand), Courtesy of the artist and Petzel, New York © Charline von Heyl

The exhibition of the ground-breaking work of Charline von Heyl is a shared partnership of the Deichtorhalle and the Hirsh-Horn Museum and Sculpture Garden in Washington D.C. It takes a close look at her contemporary work since 2005 representing approximate 60 pieces. She is known as one of the most inventive painter of her time. The title of her exhibition comes from a dice that shows two ones but at the same time gives a rhythmical sense of a snake, a complex structure between abstract and a silhouette, and an intriguing aspect of most of her work. Her pieces are colourful and poetic. It is certainly worth the chance of going into another visual world.

## Nature Unleashed – The Image of Catastrophe since 1600

Hamburger Kunsthalle Museum

www.hamburger-kunsthalle.de

Through October 14, 2018

by Shelly Schoeneshoefer



Claude-Joseph Vernet (1714–1789): *Der Schiffbruch*, 1762  
Öl auf Leinwand, 40 x 31 cm. © Musées d'art et d'histoire, Legs; Gustave Revilliod, Gent



Kota Ezawa (\*1969)  
*Flood*, 2011 (Flut)  
Leuchtkasten, 100 x 150 cm  
© Courtesy the artist and Galerie Anita Beckers, Frankfurt a.M.

This is a large scale exhibition which covers several centuries. The museum focuses on how the artist approaches the theme using special techniques to emphasize the natural catastrophe and at the same time illustrating humanity's failure to come to terms with the sheer force of Mother Nature. We see sinking ships, islands after a volcano erupts, floods and much more. The exhibition seems to be timely when we look worldwide at the extreme weather forecasts in different regions, this may be a common phenomenon. How will we deal with it? Will our technology gives us the insight to prepare for the upcoming events? Since the exhibition covers such a long time period, we can take a look at how man and nature have recovered.

## Millerntor Gallery #8

Millerntor Stadium  
<https://millerntorgallery.org/>  
 August 5–8, 2018 (yearly event)

by Jennifer Lane

The Millerntor Gallery (MTG) is an international art, music and cultural festival initiated by Viva con Agua de Santa Pauli e.V. and the soccer club FC Sankt Pauli and organized by Viva con Agua ARTS



Urban flair was the focus of the event. The 1,666 square meters of painted murals and graffiti, as well as the 523 pieces of artwork, confront you with issues that our society faces today—from poverty, politics, gender inequality, war and violence to the environment. It was not only informative, but also inspiring to see work from a community of like-minded people and their willingness to make change.

The festival is only possible through the efforts of a fantastic team of 200 volunteers. If you are interested in art, music and culture and want to gain experience in the event sector as part of a unique art exhibition, then MTG is the place for you. Monthly team meetings are announced via their Facebook page (you can <https://www.facebook.com/MillerntorGallery/>). Alternatively, send an e-mail to [contact@millerntorgallery.org](mailto:contact@millerntorgallery.org) to be included in the mailing list for regular information about team meetings. Help transform art into water!



gGmbH. The motto is “Art Creates Water.” The festival promotes awareness of clean water shortages in the economically weakest parts of the world and all proceeds go toward drinking water projects. At the same time, it inspires visitors to become socially involved through the universal language of art, music and sport.

All for Water—Water for All



For the past eight years the St. Pauli football stadium Millerntor has become an open platform for dialogue and exchange as it hosts MTG. This year the event took place from August 5-8, 2018. The MTG commissioned works from 124 artists from 23 countries to represent all genres of art from paintings, drawings, sculptures, photography, video installations and performance art pieces. Diverse music from 47 musical performances, 26 cultural-based events and educational programs were also on display to show how everyone can positively shape the world.



Photos: JL 2018



## Anton Corbijn: The Living and the Dead

Bucerius Kunst Forum  
 www.buceriuskunstforum.de  
 Through June 1, 2019

by Jennifer Lane

*"If it hadn't been for music, I would never have picked up a camera. Of that I am pretty much certain."*

—Anton Corbijn

Music meets art at the Bucerius.

Photographer Anton Corbijn is a Dutch artist who has shot some of the most famous musicians of the past four decades. Best known for his distinctive collection of black-and-white images, the list of his subjects includes musical icons that range from the Rolling Stones and the Sex Pistols to Björk and Luciano Pavarotti. In addition to his impressive body of photographic work, Corbijn is also famed for his collaboration with bands such as Nirvana, Joy Division, Coldplay, and REM; he is known as Depeche Mode's invisible band member. His creative relationship with U2 is one of his most prolific and has resulted in rather brilliant album covers for *The Unforgettable Fire*, *Rattle and Hum*, *Joshua Tree*, and *Achtung Baby*, as well as several music videos, including *One* (*Widewalls*, August 11, 2016; <https://www.widewalls.ch/artist/anton-corbijn/>).



*Musical Express* (NME), a weekly music paper. His photographs show raw emotion through his style of black-and-white, grainy film with strong contrast. Over time, Corbijn began taking photographs for magazines such as *Vogue* and *Rolling Stone*. Many of Corbijn's photographs have become well-known iconic images of modern pop culture from the 70s until today. He has not only photographed musicians; his images have also included scientists, models, actors and actresses.

His ability to capture emotion and personality is remarkable. Through his imagery, you feel as if you are capturing private moments between the photographer and his model. It is clear that the artist has a relationship with his model, as one cannot help but feel taken in by the candid expressions. Corbijn has stated that he found inspiration through the eyes of Lee Friedlander, Robert Frank, Diane Arbus, and Helmut Newton. He began to understand that the importance of how someone was photographed was often greater than the importance of that person him-/herself. (*The Guardian Weekly* October, 27 2007; <https://www.theguardian.com/lifeandstyle/2007/oct/27/photography.photographyfeatures1>)

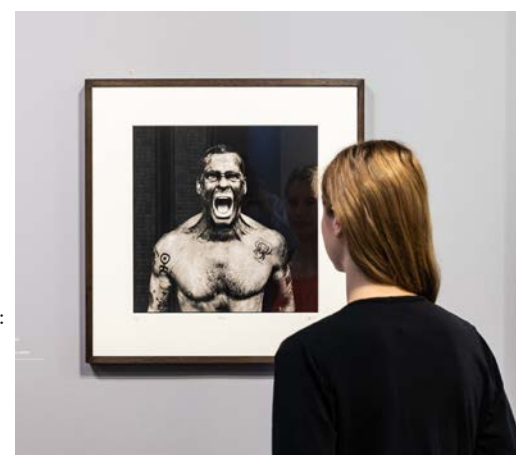
An audio guide brings you through the exhibition and gives biographical information about Anton Corbijn, as well as his approach to the images/photos he has taken. Music from the bands and artists accompanies your audio visit, reconnecting you to the music of the moment. Anyone who has had any connection to the music and/or pop culture of the last 40 years should attend this exhibition. You will not be disappointed.



His career began as a music photographer in 1975, at the age of 16, when he saw the Dutch musician Herman Brood playing in a café in Groningen. Corbijn was a shy boy who was inspired by music, and the camera enabled him to get closer to the musicians without drawing attention to himself.

Corbijn moved to London in the late 1970's to pursue his career in photography. His work and talent were quickly recognized, and his images often appeared on the front page of the London-based *New*

Photos: Ausstellungsansicht\_Anton Corbijn:  
 Fotos\_Ulrich Perrey



## Theater in Hamburg

*The Trick Is Knowing How to Get Away with It*

By Marinell Haegelin



From left Faith Knight/Evelyn Roth, Charlie Buckland/Henry Roth, and Stephen MacNeice/Detective Chief Inspector Lazan standing

Recently returned from London, Evelyn and husband are updating one another when she learns Henry has invited someone for that evening. Unnerved, Evelyn takes a stab at quashing the plan. The very reason the Roths chose to live in the Scottish Highland's remoteness was to put distance between London's hustle and bustle. For the successful thriller writer, the moors offer atmosphere and peace conducive to writing. Whereas for the recovering alcoholic there are fewer temptations, plus, her rehab sessions are a train ride away. Henry soothingly explains why the evening's important to him; also, the young actor's importance for his recently finished "seismic" play. Obviously, Henry calls the shots in this relationship. Indeed, upon arrival Jack is politely unobtrusive, even complimenting Evelyn on the hunting lodge's renovations; with Henry, Jack's laser focus is on getting the part. As the evening wears on, innocence is replaced by intrigues leading to a traumatic result. Time lags. Highland winds howl. Yuletide tunes play. Subtle domestic shifts. An untimely visitor: the Ghoul? Or? Will the horror never quit!

The English Theatre truly is Hamburg's "bridge to London," presenting the European premiere of

*Death Kneel*

A thriller by James Cawood

at the English Theatre of Hamburg  
with Paul Glaser directing

Joseph Passafaro/Jack Willoughby

James Cawood's latest thriller that blends classic genre attributes with black humor and British wit. Well versed in theater, the playwright trained at the Bristol Old Vic Theatre School, and while acting onstage wrote his first thriller offstage, *Stone Cold Murder*. It premiered before Hamburg audiences September 5, 2013. *Echoes of the Grain*, Cawood's second play was short-listed for the International Playwriting Festival Award. Cawood is a fan of, and inspired by Alfred Hitchcock, "the Master of Suspense;" in *Death Knell*, a reference to the man himself is inserted in the dialogue.

Director Paul Glaser concentrated on casting and blocking the production. He considered it essential for the subtlety of intrigues and plot twists to have maximum effect, because of the play's complicated layers of interaction. Like a master puppeteer plucking and pulling strings, he reveals the characters' subterfuges and motives. Glaser wanted audiences to share in the characters' turbulent interactions from suspenseful start to macabre finish. By underscoring certain scenes, the director/composer's music heightens the emotional impact. The four talented London thespians unanimously



Stephen MacNeice/Detective Chief Inspector Lazan

agree with the director; they said finding balance in their characters' layered psyches was challenging.

The Roth's relationship is at the core of the plot: motivation, naiveté, deceit, ulterior motives, shame, credulity, jealousies, and ingenuousness. As Henry Roth, Charlie Buckland said he is the constant character. Charlie compared the many layer's intricacies to a club sandwich—how maintaining the balance and perspective is key to how the play unfolds in relationship to the bigger picture, and the characters reciprocal actions. From her first read-through, Faith Knight wanted to play Evelyn Roth. It's a meaty role and a strong female character whose actions ricochet against

preconceptions and assumptions. Faith said the role's relentless emotionality takes lots of energy and concentration—and she loves every minute. Joseph Passafaro/Jack Willoughby likens his role to a character within a character's character. Again, paramount was maintaining equilibrium with his character in relationship to the whole. That required attention to detail, especially pulling off a personality switcheroo between acts one and two. For Stephen MacNeice, balancing what Detective Chief Inspector Lazan says, what's not said, and what Stephen knows will happen was as essential. Just as Stephen's understated emphasis to innuendos in his lines is used for utmost effect. Having a classical repertoire, Stephen embraced doing an unorthodox character in a thriller genre. The actors arrived Sunday August 12, and started working on the play the next day. So now, they are itching to explore this Hanseatic city/state's enchanting nooks and crannies.

Every sensation from pleasure to trepidation is enormously intensified in this atypical thriller. The physical elements—stage set, lighting/sound design—increase the gripping, chilling, and humorous onstage action. Amid what we think we're seeing, what emerges in the next scene, and the unexpected "seismic" ending, the cleverly crafted *Death Knell* entangles lust, escapism, violence, betrayals and death. Forget second-guessing anything; instead, immerse yourself in this energetically absorbing, entertaining production.



From left Charlie Buckland/Henry Roth and Faith Knight/Evelyn Roth

Credit for Photos: © Kock, ETH

Kicking-off the 2018–2019 Season, *DEATH KNELL* is a thriller by James Cawood. It premiered September 6, 2018 and runs through November 3, 2018.

*HERE LIES JEREMY TROY*, a farce by Jack Sharkey, will premiere November 15, 2018 and runs through February 2, 2019.

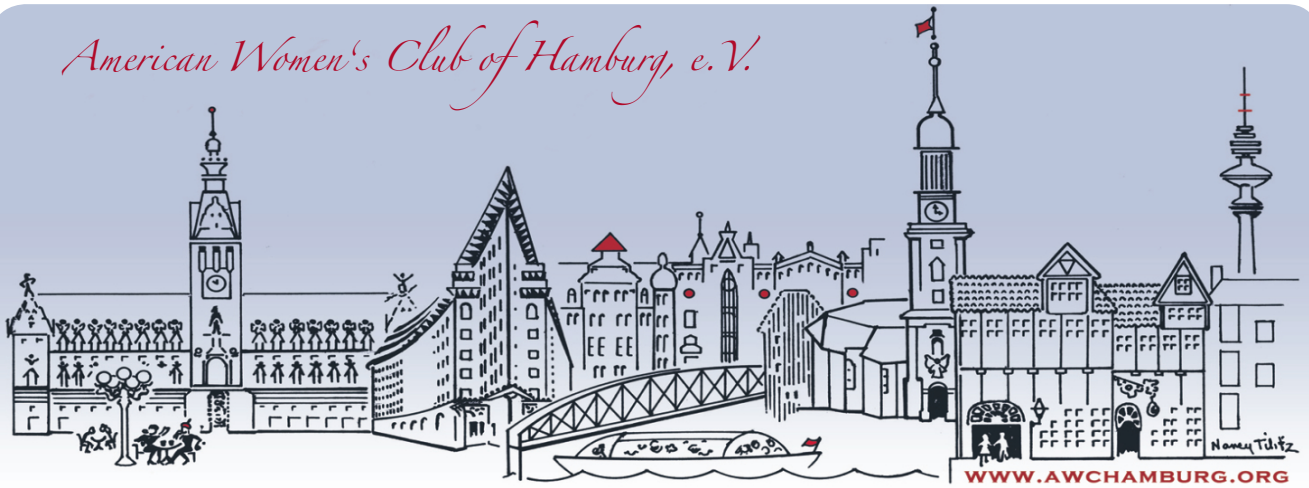
Evening and matinee performances; tickets available at the theatre or online: [www.englishtheatre.de](http://www.englishtheatre.de).

The English Theatre of Hamburg, Lerchenfeld 14, 22081 Hamburg,

Tel: 040-227 70 89:

U-Bahn Mundsburg.

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



*Celebrate!*

