

AMERICAN WOMEN'S CLUB OF HAMBURG

# CURRENTS

AUGUST 2014

[WWW.AWCHAMBURG.ORG](http://WWW.AWCHAMBURG.ORG)



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Please read with kindness and tolerance! Each columnist carefully proof-reads the articles submitted for her column. Errors are nevertheless sometimes overlooked. Please be aware that we are an international club, with American and British spelling differences, and many non-native English speakers. In addition, we are all volunteers and merely human!

Currents Magazine

© 2014 American Women's Club of Hamburg e.V.,  
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BLZ 206 905 00 Konto-Nr 0000 911 771

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Dear Members,

It's hot out there, so hot. I am pretty sure these past days not one of you has failed to think at least once of the good old air conditioning the US provides nowadays. More than once did I find myself hating not only my apartment, my inefficient fan tilting against windmills, the missing sweet tea, and a porch to hang out. However, I am well aware of the Hamburg „shiet“ weather and refrain from complaining about the heat too much, as I am sure, soon enough i will be complaining about the *shiet* rainy weather again.

Until then...please do enjoy this issue of *Currents* and have fun finding out about our members' firsts and take care to stay cool!

your *Currents* staff – Karen ;-)

## Recap: Film Group Tea

by Becky T.

Yummy, yummy, we love to go to Mary Wienke's house for the annual film tea. This year on July 1, fifteen film enthusiasts\* met to taste delicious cakes and snacks

the birth of Dylan and has been consistently willing to manage KinoCritics ([www.kinocritics.com](http://www.kinocritics.com)) that gives the film writers a wonderful venue for presenting

is slowly becoming outdated with the creation of more modern versions. We are looking for a computer-savvy person, either in Germany or the U.S., who needs



from left: Becky Tan, Nancy Tilitz, Kirsten Greco, Marinell Haegelin, Mary Wienke, Pat Frickey, Christine Riney, Carol Strametz.



Shelly Schoeneshoefer, Becky Tan, Christine Riney

and tea and to talk about film. At this 12<sup>th</sup> annual film group get-together the guest of honor was Kirsten Greco and her husband Jim and their son Dylan, visiting from Chicago. Kirsten reiterated the founding of KinoCritics in 2004 when she lived in Hamburg. She returned to the U.S. in 2007 after

their opinions, not only about films, but about film festivals. Thanks to KinoCritics, they have been accredited as professional journalists. Kirsten has put up almost 2000 reviews from the film group, which serves as a valuable archive. She noted that after 10 years of KinoCritics, the software

a project, for university studies perhaps, and could update this software.

Other hot topics were the International Short Film Festival in Hamburg this June and Currents Magazine – both online and in print. Special thanks to Marinell Haegelin who puts up film reviews on [awchamburg.org](http://awchamburg.org) and to Carol Strametz, who, with Birgit Wahrenburg, puts up reviews on [Angloinfo.com](http://Angloinfo.com), and to Kirsten for KinoCritics. A huge big hug goes to Mary for her generous hospitality.

### My first AWCCH Membership...

by Carol K.



I come from small towns in Oklahoma and big cities in Texas. I moved to Hamburg last November for love. (I'll never forget those first few lonely, gray weeks here!) I met Ulf over 20 years ago in French class, while he was in the US as an exchange student. It took me all these years and a few awful relationships to find him again, but now I'm here to stay!

Currently, I'm taking German lessons and considering teaching English. So far, I've had 2 careers: a mortgage underwriter in Dallas and a Grant Program Manager for a Geophysics Society in Tulsa. I love cooking (and eating!), reading, and watching funny movies. I wish I could say that I'm sporty and athletic, but I won't lie to you. I'm great at making chocolate chip cookies and performing hip-hop karaoke. Right now, I miss Tex Mex, my girlfriends, Target, and air-conditioning. I can't wait to meet more of you ladies and make some new friends in this beautiful city.



## Another Heart Pillow Donation Day

by Tracy M.

Susan Stanley-Witt and Tracy Moede handed over 47 pillows to the Mammazentrum in the Jerusalem Krankenhaus. Frau Lau, who is a breast care nurse at the hospital, welcomed the pillows and thanked the AWCH for their efforts in supporting breast cancer survivors. She stressed that there are never enough pillows for all the patients and she looks forward to our next donation. The AWCH heart pillow group is planning another sew session in the fall. Keep your eyes open for the evite. You can contact Tracy Moede if you have any 100% cotton fabric you would like to donate to the project. [fawcorep@awchamburg.org](mailto:fawcorep@awchamburg.org)



Ms Lau, a breast care nurse at Jerusalem Krankenhaus welcomes Tracy and Susan with the 47 heart pillows the AWCH donated this year.

### Mary, Mary... How did your FBAR fare?

#### Was that a sigh of relief or aggravation?

Did you get your FBAR done and e-filed in time?  
Or did you encounter obstacles you just couldn't deal with?

Whatever your experience, our partner organization AARO would like to know so as to formulate suggestions for improvements in time for next year.

This is the first year that FinCEN (the Financial Crimes Enforcement Network - yes, that was "Crimes"! ) has required e-filing of our old friend the FBAR, and rumors and horror stories abounded about how difficult it would be. For some in FAWCO's far-flung network, special challenges took the form of unreliable internet access, for others, the mere fact of electronically submitting all that information was just too much, and for a third happy group, it was all much easier than expected.

Please send AARO your feedback so we can report what worked and what didn't before the new form for 2015 is issued!

AARO has developed a quick, easy, 10-question (anonymous) survey that won't take more than 3-4 minutes to complete. Your contribution will be much appreciated - and feel free to share it with family and friends! The more feedback they get from all around the world, the more helpful the results will be....

Go to: <https://www.surveymonkey.com/s/2DBNZ9J>

Thanks for your help!

Best wishes for a great summer!

**Lucy Leaderich, FAWCO U.S. Liason**

## SAVE THE DATE!

**FAWCO Region 5 Meeting in Hamburg,  
November 14-16, 2014**

**The AWC Hamburg is hosting  
the Region 5 FAWCO Meeting!**

The date has been set, the Arcotel Rubin in the trendy district of St. Georg has been booked and the program is being developed as we speak.

As always the Region 5 meeting is a blend of educational seminars, issues affecting the German and Austrian clubs and, of course, FUN!

Saturday's agenda topics include panel discussions on the difficult choices, options and consequences of dual citizenship and education. Sunday will have a discussion group on issues of membership and its changing demographics and club concerns.

Saturday evening entertainment is a visit to the Hansa Variete Theater, a "jewelry box of vaudeville" with international artists.

Estimated conference fee is 175,00 €, a day rate will be available individually for Friday, Saturday and Sunday.

**We hope to see you in November!**

## The first time I...

by Jenny Mather

Viewed our future home in Hamburg we saw a sad, neglected old building in desperate need of some T.L.C. It looked so decrepit that my husband didn't want to look inside. As we'd made an appointment with a realtor I didn't feel that it was fair to waste his time and so I insisted that we explore further.

"Oh no, we can't live here," said my husband as we looked at broken windows, damaged floors and battered walls. The look on the realtor's face suggested he was in agreement, but I had other ideas. I was planning the function of each room and deciding where to place our furniture.

"If we buy this then you'll have to organise everything," warned my husband, who had his hands full with a new job and a new country to adjust to. "That's fine," I said, full of the can-do optimism which years of living in the States had installed in me.

Now, fourteen years later we consider this our favourite of the eight homes we have lived in together and we have the added bonus of looking out of the windows which we were forced to replace onto the prettiest square in Hamburg.

## My First Karl May Festspiele

by Tracy M.

I first came to live in Kiel in July 1989. This was the beginning of the Karl May open-air season in Bad Segeberg. My husband (boyfriend at that time) thought my Schleswig-Holstein education would start with an evening

American western movie. All was fine until the actors started to speak. A bit unnerving hearing a native American with a Bavarian dialect! I had to stifle a laugh, I mean, sure an American accent was just fine to my ears, but



The impressive stage at the Karl May Festspiele..

with Winnitou and his blood-brother Old Shatterhand. I really had no idea who Karl, Winnitou or Shatterhand were, but was promptly brought up to speed while we waited for the sun to go down over the Kalkberg and the show to start. And start, it did! Cowboys and Indians on horses at full speed came running into the amphitheater, a wild west village with salon, bath house and general store were on stage, a scene directly out of a '50s

Bavarian? The best, however, was Winnitou, himself- He spoke German with a French accent. Crazy, I know! The actor, who portrayed him in 14 films, is Pierre Brice, yes, a Frenchman. So, here I was, an American in Germany watching a play about cowboys and Indians with Bavarian accents and a Frenchman in the lead. I can still hear it now....."Ohld Sssshhhatterhan, Isch glawbah wirh sollen in diese Rischtung rrrhhheiten."

## My First Cup Of Coffee

by Karen M.

Oh how I remember my first coffee. The day my addiction started. The moment I tasted the sweet nectar of relaxation and comfort. Well, actually it tasted like hell, and I thought I had to throw up. I was 15. After a big accident I had in the car with family friends, who gave me a ride close to the Swiss border to spend my summer with my grandma, we were brought to a big car garage and gas station to

get a rental car to at least get back home after the severe chain-reaction collision. The man at the gas station felt pity for us, Veronica, my mom's best friend and I were totally under shock.

Though nothing major happened to us, except for minor concussions, we were nervous and exhausted. The man went to the coffee machine, one of those which you put 50c. in and out

comes dripping a brown/blackish liquid that smelled like old feet. That was my coffee. My very first. Black, strong, and disgusting.

Now I drink my coffee with a lot of milk but whenever I drink coffee, and there is no other way than to drink it black, I feel like back when I was 15, in an "Ausnahmestand" after the accident.

I stuck to coffee, best decision ever. No regrets.

## My First....

# *Pretty Is As Pretty Does*

by Pat F.

The first time I had the thrill of being just a bit wicked was when I was six. My grandfather had given each grandchild \$5, quite a bit of money in those days, considering he had eighteen grandchildren. I knew exactly what I would do with my windfall. No, it would not go in my savings account though my father, a banker by profession, strongly encouraged it. I had seen the perfect red-and green-plaid dress in the Best & Co. catalogue. My mother helped me send the order back to New York City, size 6 it was. My older sister, as older sisters usually are, was a bit of a goody two-shoes. She had her own divine plans for the money. So together with my parents we took her \$5 to Father Vanderbeck pastor of St. Joseph's Church as a donation for the building fund. She received lots of praise and probably a plenary indulgence for her noble contribution. I sat there quite smugly not feeling the least bit contrite because I knew my dress would be arriving any day now. And it did, and it fit me just perfectly.

## My First Marathon...

by Eileen P.

My first triathlon was a sprint distance (600 meter swim, 15 kilometer bike and 4 kilometer run) triathlon in Wallisellen Switzerland, a small town near Zürich. My goals for the race were limited: I was training for a longer distance triathlon later in the summer, and wanted to get some experience racing and transitioning between race segments. Even with limited goals and the support of my family and friends throughout months of training and on race day itself, I was so nervous I had trouble eating my breakfast.



After setting up my equipment in the transition zone, I managed to eat half a banana and line up for the start. I heard my number, and was so relieved to be able to move! I had some trouble with my breathing during the swim because I was so excited, but had fun riding as fast as I could on the bike course, where I played tag with another woman who I overtook on the hills but who overtook me on the flats. (We later got in touch, which was great.) I made mistakes, but finished the race feeling strong and satisfied. The hard part was getting to the starting line.

## My First....

### My First...Library

byThelma F.

Libraries have always been an important part of my life - probably because my first library was the wonderful Stone Ridge Library, seven miles from my hometown. Our hamlet of Accord did not have a library and so Stone Ridge was the destination of regular family outings. My father drove us all there once every week or two from the time we three children were small. The library was housed in a small Dutch stone building. One entered through a Dutch door. My family's house also had a Dutch door so perhaps that is why the library felt like a second home! There were four rooms on the ground floor and one upstairs accessible by a creaky wooden staircase.

The librarian was exactly how a librarian was supposed to be in those days (1940s and 1950s). She was gray haired, wore glasses and spoke so softly. In fact, we all whispered there - even when my family was the only visitors. There was a treasure trove of

books for a family of readers like ours. Usually my mother, sister and I left with armfuls of fiction and my brother and father with history books.

I have been exposed to so

when I travel to other cities or countries I always look into the local libraries. In Hamburg I use the Central Library at least once a week but have also checked out 23 of the 35 in the city's system



Stone Ridge Library in Stone Ridge, New York

many libraries since then - high school and college libraries, the wonderful New York Public Library for three years (for which I still have a valid library card!), when living in Berlin I used the Library for North American Studies which is part of the Freie Universität, and

and plan to finish off the rest of them this summer. Still and all I owe a lot to what I gained from the books I devoured in the Stone Ridge days and can say that my reverence for books began (aside from at home, of course) right there.

### The first time I...

by Jenny Mather

Ate a piece of blue cheese was when I was a little girl. It was Christmas time and I knew that Stilton cheese was a treat eaten only on special occasions. I knew too that it must be extra good because it was

reserved for grown-ups, like liqueur chocolates.

It looked so pretty with those blue lines running higgeldy-piggeldy through it and its crumbly texture made me want to play with it and knead it like a lump of plasticine.

So, when nobody was looking I broke off a chunk and popped it in my mouth.

Oh, shock horror, every nerve in my body screamed "eject, eject." I didn't even let my teeth touch the horrible stuff and I certainly couldn't

swallow it. Out it came into my hands and I rushed off for a drink of water to take the taste away.

Decades later I can still taste that vile cheese and have never wanted to try it a second time.

## Art in the City

by Ulrike C. H.

### WE'RE OPEN!

#### Exhibits at the Hamburger Kunsthalle

Please, do not turn away when you see the yellow boards blocking the entrance to the Hamburger Kunsthalle; just take the entrance at Galerie der Gegenwart! The Hamburger Kunsthalle has started major modernization measures to open up its original entrance hall at the founding building thus connecting all of its three buildings into one museum complex. During the modernization measures there are certain specials like the **Golden Afternoon** : Tuesday to Friday entrance fees € 10.- for senior citizens including coffee and cake in THE CUBE between 2.30 -5.30 p. m. (limited to 100 tickets a day).

While the museum's collection will not be available in its complexity during this time, the museum will still be open for special exhibitions:

### SPOT ON

January 3, 2016

Two hundred masterpieces from the museum's permanent collection are exhibited in the basement of the Galerie der Gegenwart. On roughly 2000 square meters you can explore the history of art through time: From Old Master paintings to 19th Century Art, from master works of the Modern Art area to Contemporary Art. Caspar David Friedrich's *Wanderer über dem Nebelmeer* (1818), can be discovered in close vicinity to Andy Warhol's *Self-Portraits* and Picasso's *Portrait de Clovis Sagot* (1909). Or explore Édouard Manet's *Nana* (1877) next to Max Beckmann's *Odysseus und Kalypso* (1943) or *Caritas* (1545) by Lucas Cranach d. J. in a new light.

### Lichtwark revisited

Artists' views of Hamburg

through September 7, 2014

This year marks the 100th anniversary of the death of Alfred Lichtwark (1852 - 1914) the Hamburger Kunsthalle's first director. One of Lichtwark's most far-sighted ideas was to invite artists to come to Hamburg and create paintings or portraits in situ, which then entered the collection of the Kunsthalle. *Lichtwark revisited* takes up and expands on Lichtwark's ingenious idea. The Kunsthalle has invited six international contemporary artists to create works that relate to the city of Hamburg in some way. The newly created pieces will be presented alongside the works that were originally commissioned by Alfred Lichtwark; it will be particularly interesting to see how the view of Hamburg has changed and how today's artists respond to the city. The range of artistic media employed by the invited artists has expanded to include photography, film, installation and graphic art.

New York-based artist **Jill Baroff** (\*1954), for example, creates drawings and installations that systematically examine temporal and spatial phenomena. Here she presents *Tide Drawings Hamburg*, a series of drawings that capture the changing rhythm of the river Elbe. Baroff measured and charted water levels in Cuxhaven at the mouth of the river last year, using data culled from the internet.

**Julius von Bismarck** (\*1983) has produced two works that explore the relationship between man and the sea. Individually, the installation *Hoch und Runter* and the film *Den Himmel muss man sich wegdenken* have a contemplative quality; when viewed together they remind us of our powerlessness in the face of the thundering ocean.



Raumansicht (Hamburger Kunsthalle, Galerie der Gegenwart, 2014): Julius von Bismarck: *Hoch und Runter*, 2014 Holz, Stahl, Antrieb © Courtesy the artist and alexander levy, Berlin. Photo: Kay Riechers

**Michaela Melián** (\*1956) expands the traditional representation of a panoramic view in her installation-based on work *Reeducation*. On the basis of historic and contemporary images of the Grindelhochhäuser (a complex of 12 high-rise buildings in Hamburg's Grindel district) and their surroundings, she created drawings that are projected onto a fabric-covered circular form.

In **Tobias Zielony's** (\*1973) video installation, the subject of people fleeing their home country by boat is examined as a chapter in the history of modern seafaring. The piece centres on an interview with a Sudanese refugee who describes his voyage by boat from Africa to Europe. Zielony has illustrated this account with various visual motifs from Hamburg



Tobias Zielony (\*1973) *Die Überfahrt* (like real boat people. dislike maritime marketing), 2014 Filmstill Courtesy KOW, Berlin © Tobias Zielony



## Art in the City

by Ulrike C. H.

### The Children from Tacloban 100 Cameras for 100 Children

Outdoor exhibit at Deichtorhallen-Platz  
Through Aug 31

A little boy carries a bamboo stick twice his size; a woman tends to her insured son; shipwrecks litter the beach. In November 2013 typhoon *Haiyan* battered the Visayas an island group in central Philippines. The port city of Tacloban was especially hard hit. Reporting for the ARD, TV-correspondent Philipp Abresch wanted to find out how the people of Tacloban, especially the kids, were feeling about the catastrophe.

A month after the typhoon had hit he distributed 100 cameras to 100 kids and asked them to photograph what was important to them and what they wanted other people to see. Most of the children never had a

camera in their hands before. During the project they shot roughly 4000 images.

About 40 of these snapshots are on view for the first time at the Deichtor-Platz. They show how the people managed everyday life in the midst of the aftermath of typhoon Haiyan. Some of the snaps are sad and devastating, but at the same time there is also a sense of humor, energy and hope.

Philip Abresch started this impressive project with single-use cameras 15 years ago. Since his reporting mostly brings him to war and disaster areas or marginalized groups of society, Abresch calls his project "Photos of Hope", giving young people a voice through photography. The projects has grown to tens of thousands of photographs from over 50 countries. [www.photosofhope.org](http://www.photosofhope.org)



The Children of Tacloban: Tacloban\_JOA\_8357: ARD-Korrespondent Philipp Abresch während der Verteilung von Einwegkameras an Jugendliche in der Region Tacloban/Philippinen, 2013 für das Projekt »Die Kinder von Tacloban - 100 Kameras für 100 Kinder«. Foto: Johannes Anders

### VISUALLEADER 2014

Deichtorhallen/ Haus der Photographie  
Through Oct 5

The exhibition "VISUALLEADER – the Best of Magazines and Internet" presents nominees and winners of the prestigious LeadAwards. Exciting picture series, magazine features, original advertisements, creative websites, and much more will be on view – the best of what German magazines had to offer in 2013. The exhibition encompasses all the works that last year won one of the coveted LeadAwards, Germany's top print and online media award. Besides being the largest exhibit of its kind in Germany, it also has an unusual format. In contrast to other competitions for creative professionals, you cannot enter the LeadAwards yourself. An independent jury of experts combs through the entire year's issues of around 600 German magazines and picks out prize-worthy articles.



Installation shots, ©www.ulriкеcameronhenn.com



VisualLeader13\_1\_Rogge.jpg VisualLeader13\_1\_Rogge: Blick in die Ausstellung VISUALLEADER 2012. © Foto: Henning Rogge / Deichtorhallen.

## The Opera Club

by Elizabeth R.

### Arabella bids us 'Auf Wiedersehen'...



Strauss' *Arabella* presents a very loving but complicated pair of sisters  
photo:Brinkhoff/Mögenburg.

Opera Club's latest 'season' finished in early June with a brilliant night out at Hamburg's Staatsoper. We had enjoyed getting to know Richard Strauss' beautiful, complex music during our winter/spring meetings and finally got our chance to experience his *Arabella* live. A huge orchestra, enchanting singing, and lovely 1920's-looking sets - with decidedly modern twists - highlighted a fine production.

As always, it just wouldn't be right to just go on home afterwards with all that music ringing in our ears! So we wound down the evening with a late dinner, which lasted until the restaurant closed its doors.

### ... while Carmen shouts 'Salut!'

We had better watch out around *Carmen*, indeed! This unforgettable character will definitely make our new Opera Club project one to remember.

Everyone knows the overture and Toréador Song from

George Bizet's *Carmen*, and you might even know a little something about the a certain 'oiseau rebelle'. But the fascinating music doesn't stop there. We will discover the many layers and passions of *Carmen* together at our upcoming meetings and attend a performance on



from left: Coppelia, Natalia M., Kim R., Andrea H, a German friend of ours named Simone, Elizabeth R., Michele S, Lisa S.



from left: Andrea H., Michele S., Elizabeth R., Lisa S.



from left: Mary W., Lisa S., Andrea H., Michele S., Elizabeth R., Becky T., WangDi S., Coppelia

Our new season begins on **August 29** and **September 5**, both Friday mornings - take your pick of either date for "Carmen" meeting #1. The dates for Meeting #2 will be Friday, **September 26** and Thursday, **October 2**.

Contact Elizabeth R. at [opera@awchamburg.org](mailto:opera@awchamburg.org) for more information.

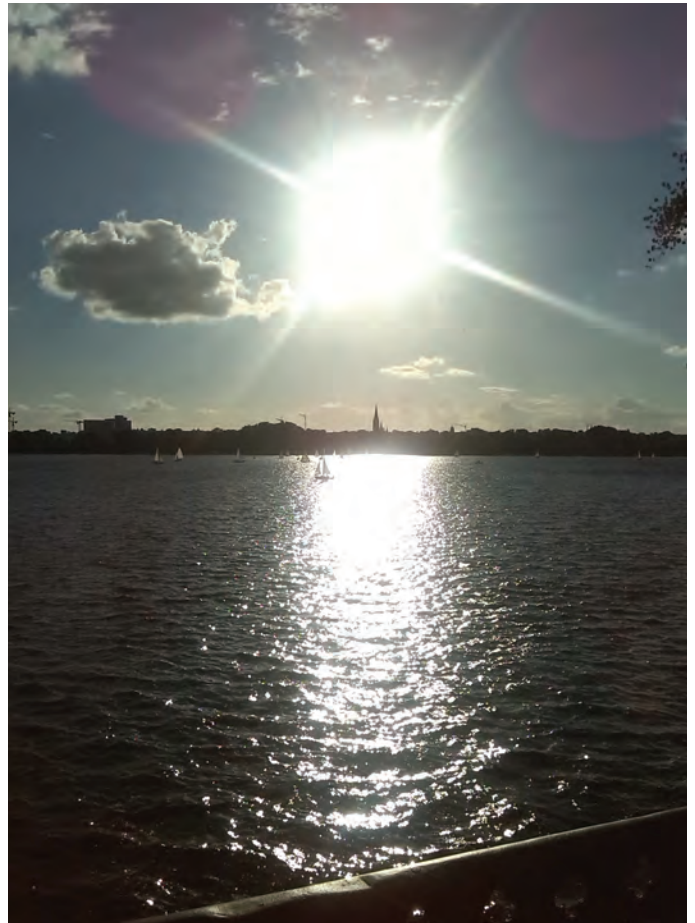
## Activities

### Round And Round The Alster We Go

We walk. We don't run. Well, to be honest, we might not even really walk....it's best to describe what we do as...TALK in motion. Ever since Eileen P. (read more about our sportiest club member in her article „my first marathon p. 10), heard about the Walk around The World from FAWCO and initiated our weekly get togethers I am proud to tell people when I leave work on Mondays: "sorry guys, gotta walk around the Alster". Of course it sounds much cooler than it probably

is, but still I dress up in my cute little running tights, wear my pink running sneakers and with my bouncing ponytail I feel like I am on my way to an ironman competition. Of course I am not, and of course I only look like I am sporty, but we have fun anyway. Though we walk, and after a little more than 7km (counting together close to 200 km together so far) I certainly feel a lot fitter, it is more the therapy talks that I look forward to each week. One would talk about her

poor little sick cat, the other has men trouble (guess who that might be :-)) and someone else would discuss their next vacation, and what to pack or where to go. I love it. I like to think of it as the stitch and bitch in action. Oh, and of course we get to see the most beautiful spots our wonderful city has to offer (see below). Don't hesitate, join us for a walk, a talk, or both:-) Please contact Eileen in advance though, to make sure the meeting takes place.



## My First...

### OUR FIRST WINE AND CHEESE EVENTS

by Karen M



Lily is having a grand time on mommy Brooke's lap. All pictured here taken at Brooke's "Wine And Cheese Event" in July by Karen M.

It was so much fun. The first „Wine and Cheese Event“ was hosted by Maria F. in her beautiful home. Such a lovely location, wonderful wine and the most delicious cheeses! Little cocker puppy was an entertaining bonus, of course. The AWCH does love dogs, I have noticed. Brooke's little pooch Lily didn't fail to have all ladies awe and scream of excitement with her seductive gorgeous big eyes. Oh, yes, of course, we had cheese there, too -I almost forgot with all the puppy love I received from Lily. Though we were not able to drink as much wine as we had on the table, we were delighted to try all the delicious and exotic cheeses. The atmosphere at both events was so relaxed and laid back. A wonderful get together to exchange great stories, laugh a lot and to get to know each other better.. We are planing on making the „Wine and Cheese“ a monthly event. If you would like to host some time, please contact Brooke or Shawn to discuss possible dates.



from left: Tina G., Eileen P. and prospective member Andrea.



### The first time I...

by Jenny M.

Saw Venice was during an October half term holiday. The four of us drove through the soggy country side of a rainy Germany under leaden grey skies. Winter already seemed horribly near and as summer had been cold and rainy we felt let down by European weather.

The closer we got to the Italian border the warmer it became, the clouds were less oppressive, the rain stopped and the sun appeared. That wonderful sun shone obligingly for us throughout our time in Venice. It shone on those marvellous old buildings which are decaying gently and falling into the sea. It glittered on the water of the Grand Canal.

Venice was a golden city in the October sunshine and the autumn colours of the pumpkins and the late blooming flowers displayed in all the grocery stores reinforced the feeling that summer wasn't quite finished.

That week in Venice was just what we needed to help us face the cold winter ahead.

This isn't all! Sometimes special events come up after the *Currents* deadline. In this case we will use **Evites** and our e-newsletter to notify members. Check your email and our online calendar for the most up-to-date event information.

### WALK AROUND THE ALSTER!

On Monday evenings, a group will be walking around the Alster to contribute kilometers to FAWCO's "Walk Around the World" effort (see <https://www.fawco.org/global-issues/health/clubs-in-motion>). The route is approximately 7.38 kilometers and we will meet (rain or shine, but not in thunderstorms) at 19:00 at the Red Dog Bar & Cafe at the Krugkoppel entrance to the Alsterpark across from the Eichenpark and can meet there afterward as well if desired.

### ONGOING ACTIVITIES

#### HH Helpers

This group helps new AWCH Club Members to live the good life in Hamburg! If you have recently joined our club and need some assistance, you are encouraged to contact Regina D.

She will not only give you details about the next New Members' Event but also refer you to the HH Helper in your area and to the groups and committees that might interest you. If you have already been a club member for some time and are interested in assisting new members in your area, please let us know. We are looking for more HH Helpers – especially in the western and southern parts of Hamburg. Contact Regina at [hhhelpers@awchamburg.org](mailto:hhhelpers@awchamburg.org)

#### Opera Club

At the monthly meetings of the Opera Club, we are discovering opera. One masterwork at a time. We meet several times to get to know a selected opera and then attend a performance together. Beginners are particularly welcome! Meetings are held Friday mornings in Hamburg-Poppenbüttel. Contact Elizabeth R. at [opera@awchamburg.org](mailto:opera@awchamburg.org)

#### Film Reviewers' Group

The film group attends free press showings of films slated to open in Hamburg and writes reviews for *Currents* and other media. Communication is via email or fax. For more information, contact Becky T. at [filmgroup@awchamburg.org](mailto:filmgroup@awchamburg.org)

#### English Movie Night at the Savoy

New AWCH Event!

Starting in 2014 there will be a new monthly event at the Savoy Movie theater in St. Georg: English Movie Night at the Savoy.

Here is how it works:

Respond to the evite and tickets will be reserved for you at the theater. You arrive no later than 30 minutes before the movie begins to pick up and pay for your tickets at the ticket desk. Easy!

If you can't make the showing, your tickets will be deleted from the system at no charge to you.

If you are not there 30 minutes prior to the showing, your reservation is cancelled and seat reassigned, so don't be late!

#### Stitch'n'Bitch

Tuesday, August 5 and 19 any time after 19:00. Otherwise known as Portable Hobby Night. Come join us for lots of laughs and snacks, a glass of wine, and some crafting.

Where: watch the newsletter for location information

#### German Practice Circle "Kaffeeklatsch"

Our Member Sylvia T. organizes a regular meeting to chat and meet in German for all those working and practicing their new language. Feel welcome to join.

## ACTIVITY CALENDAR August 2014

Please check with activity leaders to confirm meeting times and places. More details on all meetings can be found in the membership section and on our AWC website: <http://www.awchamburg.org>

### August

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	2
3	4 Walk around the Alster	5 Stitch 'n' Bitch	6	7	8	9
10	11 Walk around the Alster	12	13	14	15	16
17	18 Walk around the Alster	19 Stitch 'n' Bitch	20	21	22 Deadline	23
24/31	25 Walk around the Alster	26	27	28 Proofreading	29	30

**Congratulations  
August  
Birthday Girls!**

Kerstin M.	1
Veronika K.	7
Nicole S.	16
Sally N.	22
Patricia F.	23
Kathy T.	30

AWC Cancellation Policy:

All events for which participants must reserve in advance and pay at the door must be paid for whether or not the person attends the event. However, if the cancellation is called in before the sign-up deadline, there will be no charge. If a person cancels after the sign-up deadline, she need not pay if a confirmed substitute can be found.

# WANTED WANTED WANTED WANTED

LAYOUT EDITOR

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No strings attached!

**WE ARE LOOKING FORWARD TO HEARING FROM YOU!**



compiled by Becky T.

## MOVIE RATING SYSTEM

- \*\*\*\*\* Excellent flick! Don't miss it!
- \*\*\*\* Good movie, worth going to
- \*\*\* Not a bad way to spend a few hours
- \*\* OK, but read the review to understand my reservations
- \* Bad, but we've got to give them credit for making a movie!



### Step Up: All in \*\*\*

USA 2014  
 Starts August 7  
 Directed by: Trish Sie  
 Writing credits: John Swetnam, Duan Adler  
 Cast: Alyson Stoner, Briana Evigan, Ryan Guzman  
 Length: 112 minutes

We last saw Sean (Ryan Guzman) in *Step Up: Miami Heat* (2012). Now, after too many unsuccessful auditions, the members of his dance group have decided to disband for new careers. Sean takes off for Los Angeles. With the help of Moose (Adam G. Sevani), he finds a janitorial job in the dance studio of an elderly Italian couple. Naturally, the studio presents a splendid after-hour opportunity to cast and teach new dancers, of which there is an unlimited pool. The goal is to compete in the VORTEX Dance Battle at Caesar's Palace in Las Vegas. But first they must survive elimination tests and then, once there, win against the nation's three top teams. And if that weren't enough stress, Camille (Alyson Stoner) attempts to take over the leadership, as if her fashion style, featuring a permanently bare tummy, was her authorization to do so.

If you think you already know the ending, you probably do, but until then, there is great hip hop, wild music, artistic lighting, and creative costumes. Naturally, there is a tender love story, as well as a scratchy love story, and twin love stories. And if that weren't enough, Sean's old troupe also shows up at Las Vegas. *Step Up* seems to come out again every two years. This is the fifth version, with almost as many different directors, since 2006. I can imagine that it will go on another 10

years, providing talented actors a chance to strut their stuff and achieve success like one original dancer from 2006: Channing Tatum. Language doesn't play such a central role; it's the music that counts, so go try it out. Even if your tongue can't dance around the German language; your feet will be proficient with that hot rhythm. (Becky Tan)

### Dawn of the Planet of the Apes \*\*\*\*

USA 2014  
 Starts 7 August, 2014  
 Directed by: Matt Reeves  
 Writing credits: Rick Jaffa, Amanda Silver, Mark Bomback  
 Cast: Andy Serkis, Jason Clarke, Gary Oldman, Keri Russell, Toby Kebbell, Judy Greer, Kodi Smit-McPhee  
 Length: 130 minutes

*Dawn of the Planet of the Apes* is the sequel to *Rise of the Planet of the Apes* but one does not have to see the latter to keep up with the former. It begins with vignettes of news reports superimposed on the map of the world, following the contamination of the virus ALZ-113 which has killed off much of the human population and, alternatively, made the apes intelligent. Their leader, Caesar (Andy Serkis), was raised by humans and has formed his colony out in the Redwood forest. He believes in home and family and will protect his livelihood at all costs.

The remaining humans find their way to their own oasis, naturally looking for resources to exploit, this time being a dam needed for energy. Here is where the interspecies conflict arises, i.e., the age-old war of

## AT THE MOVIES

human entitlement over resources at the cost of lives - in this case: apes.

You sympathize with the apes. The cinematography is so riveting that you forget that they are fabricated for the screen digitally and with performance capture. Your heart moves when Caesar's second son is born, as it would for any human baby. You struggle with him as he grapples with inevitable war and the immense task of bridging an understanding between the two species without showing weakness.

Every aspect of this film is well executed. The script keeps you engaged in spite of the many "silent" scenes when the apes are doing sign language. The score conveys emotions that help you connect with the apes. The characters are beautifully acted, fastening you in to the story. It has it all: finding one's identity, the love for family, the journey of fate, the corrosive circle of hate and the healing power of forgiveness.

It's refreshing to see a film that breaks down your misconceptions, immerses you, and entertains you at the same time. In a business where sequels rarely surpass their predecessor, *Dawn of the Planet of the Apes* stood on its own. This film proves that the first time is not always the best; the second time can be even better. (Lubi Barre)

(second opinion)

**Dawn of the Planet of the Apes \*\*\*\***

If it's action you're seeking you can't beat a 3D movie featuring a raging army of apes charging on horseback brandishing stolen machine guns. It's the human race they are targeting, and somehow you're almost rooting for the other side. Don't underestimate the brilliance of this movie, the eighth in the Planet of the Apes franchise. Two civilizations fight to survive after a pandemic has practically wiped out both species, man and ape. The epitome of a wise and caring hero is Caesar (Andy Serkis) emperor of the ape clan. The people's leader is Dreyfus (Gary Oldman) a broken and desperate man, but that doesn't really matter since he commands all the guns and ammo. Malcolm (Jason Clarke) is the compassionate human emissary who brokers a peace with Caesar. But in this sci-fi movie as in life it is not always the meek who inherit the earth. Director Matt Reeves has produced a riveting masterpiece with the promise of not too distant sequel. (Pat Frickey)

**Une rencontre** (Ein Augenblick Liebe, Quantum Love) \*\*\*1/2

France 2014

Starts August 7, 2014

Directed by: Lisa Azuelos

Writing Credit: Lisa Azuelos

Cast: Sophie Marceau, François Cluzet, Lisa Anzuélos, and others

Length: 81 minutes

This is a French film --and so it is about love, of course-- specifically, about that special moment of instant attraction-- compelling, demanding, love at first sight, between Elsa, a very beautiful woman (Sophie Marceau, *LOL- Laugh Outloud*) who has sworn never to get involved with a married man, and an attractive, older, happily married man, Pierre (François Cluzet, *Ziemlich beste Freunde*).

Elsa is a successful author and they meet at a cocktail party launching her latest book. The magnetism is immediate. They talk, flirt, laugh and---part. For Elsa, married men are tabu, and Pierre is very content with his wife and their two kids. But then they meet again two weeks later, by chance. This time they are even more deeply drawn to each other. They kiss on the dance floor, and spend the evening together bar hopping, flirting, touching, and finally, in the early morning hours, they are alone -- one more passionate kiss. Then,

they agree to leave a further meeting up to providence and --they part; Elsa to return to her apartment and her teenage daughter, Pierre to his wife and kids.



Will this man resist a woman as alluring as Elsa? Can she resist him? The movie portrays the two sides of love, Eros (sexual attraction) and Agape (from the Greek),

which refers to respect and a common bond. Director Lisa Azuelos makes the dilemma and the tension clear, and the audience is caught by the intensity and longing.

Marceau is fabulous, and Cluzet (in his first romantic role) is attractive and charming, as is the film itself. But it is a thin film--somehow there is something missing. It is just not enough to really chew on. (Adele. Riepe)





**Night Moves \*\*\***

USA 2014  
 Starts August 14, 2014  
 Directed by: Kelly Reichardt  
 Writing credits: Jonathan Raymond, Kelly Reichardt (screenplay)  
 Cast: Jesse Eisenberg, Dakota Fanning, Peter Sarsgaard  
 Length: 112 minutes

Josh (Jesse Eisenberg) works on an organic farm in Oregon and believes himself to be an environmental activist. He hooks up with Dena (Dakota

Fanning), who works not far from him at a New Age spa. Along with Harmon (Peter Sarsgaard) they plan to blow up a hydroelectric dam. Harmon knows Josh but has some reservations about letting Dena in on the plot. After Dena produces the cash to buy a boat for the explosives, Harmon assents to her participation. Realizing they are short on fertilizer for the explosives, they ask Dena to purchase an extraordinarily high amount. She counters the initial refusal of the store to sell so much without proper identification with cunning and becomes an important part of the team.

The reasons why Josh, Dena and Harmon are intent on blowing up the dam are not thoroughly explored. The story provides just a few clues to their rationale, leaving the blowing up of the dam and the purpose intended to be pondered. Instead, the film focuses on the aftermath and the unexpected personal consequences of taking such a bold action. More of a psychological journey than eco tour, this slow boat is worth a trip. (Mary Wienke)

(second opinion)  
**Night Moves \*\***

Three environmental activists work together in a plot to destroy a hydroelectric dam. While they hoped to perform the ultimate form of protest, the action leads to the destruction of more than they had bargained for.

*Night Moves* is a perfect example of all the ways an indie film can fail. There is the halting, awkward dialogue, the incomplete character and plot development, and the overly dramatic (yet also undeniably artistic and incomprehensible) scenes. What inevitably develops is a heartless film with no real purpose which leaves the

audience frustrated due to the lack of depth or feeling. We never learn the motivations behind the characters, the reasons why they are taking action as eco-terrorists, or even the complexities of their relationships which maybe would have given their reactions to the complexities (not that it seems all that complex) of their situations a little depth. What follows when there is no development is that the audience is forced to watch three seemingly idiotic young-ish adults do something really stupid for no apparent reason and then flip out because apparently they have no ability to think through their actions before doing them.

There seems to be a trend in independent film making that in order to make art, one has to make a film as drawn-out, awkward, and incomprehensible as possible. Would it really hurt to work a little more on dialogue or character building? Or even to have a plot which isn't so stupid and predictable that the last forty minutes drag almost to a point of nonsensical boredom? But no, instead we need ten minute scenes of two characters talking to each other in one- or two-word awkward sentences in which we learn nothing about either of them. Maybe the filmmakers are making a point about how terrible everyone is at communication... or maybe they just don't pay their scriptwriters enough to get any realistic dialogue. It's all starting to get old and unoriginal, and isn't the whole point of independent cinema to make new creative choices? Why is it then that they all seem to look and sound and feel alike?

There's no need to waste any time on this plodding piece. Spend that time and money on something with a little bit more heart and soul. (Rose Finlay)

**Jimmy's Hall \*\*\*\***

Great Britain; Ireland; France  
 Starts August 14  
 Director; Ken Loach  
 Writing Credits; Paul Laverty  
 Actors; Barry Ward, Simone Kirby; Aileen Henry; Jim Norton; Francis Magee; Mikel Murfi; Aisling Franciosi; Andrew Scott; Brian F. O'Byrne; Martin Lucey; Karl Geary; Denise Gough; Sorcha Fox; Seamus Hughes, Shane O'Brien  
 Length; 106 minutes

Ach, begorrah, its Jimmy Gralton, so it is, come back from America with new- fangled ideas to get us all riled up.

And so he had. After spending ten years in New York City during the Roaring Twenties which culminated in The Depression, Jimmy (Barry Ward) returns home to

a tiny, rural village in county Leitrim, Ireland. He is welcomed back by his mother Alice (Aileen Henry) and starts to run the family farm after his brother's death. His old friends Oonagh (Simone Kirby) Tommy (Mikel Murphy) and Mossie (Francis Magee) are delighted to see him too and encourage him to continue his old ways.

Before leaving for America Jimmy had built a community centre on his parent's land where the local people could meet to enjoy such diverse hobbies as learning to box, appreciate poetry and practice Irish dancing. On his return Jimmy brought a gramophone and some records of the latest dance music from Harlem. Soon there was an addition to the hall's repertoire and everybody was having great fun while learning to dance like Americans. When he wasn't teaching the jitterbug Jimmy helped his neighbours assert their rights over the local landowners and arranged for tenants to be reinstated in their cottages when they had been turned out of them. This incurred the wrath of the landed gentry and the church and before long Jimmy was being denounced by Father Sheridan (Jim Norton) for his "subversive behaviour" during his Sunday sermons.

Director Ken Loach, who received the Palme d'Or in Cannes in 2006 for his movie *The Wind That Shakes the Barley*, continues to explore Irish history in Jimmy's Hall. There is nothing he likes better than to examine injustice and he and screenwriter Paul Laverty have found a worthy example of this in the true story of Jimmy Gralton. Together they invoke the life of the rural poor in Ireland and show how people grasp at the chance of happiness when they can find it. They also show the past and present strength of the Establishment, and particularly the Church and the damage it can do to individuals who challenge its power.

With his new and possibly last movie Mr. Loach has his audience very firmly on the side of the downtrodden people Jimmy tried to help. He has also ended his illustrious and sometimes controversial career by giving us a very enjoyable and memorable movie. This is a movie to see. (Jenny Mather)

(second opinion)

**Jimmy's Hall** \*\*\*\* ½

Ken Laoch's atypical film begins in 1932 rural County Leitrim, Ireland with two men companionably traveling in a horse-drawn cart. His brother's death brings Jimmy

(Barry Ward) home to farm for mam. Just after world travels, and earning Yankee money, he missed the land. But, "Nobody's the same after 10 years, Jimmy" Oonagh (Simone Kirby) cautions. Teens dancing in the road force Mossy (Francis Magee) to draw up, and then halt when Marie O'Keefe (Aisling Franciosi) and band beg Jimmy to reopen Pearse-Connolly Hall. Whereas the ogre, Father Sheridan (Jim Norton) pointedly tells Alice (Aileen Henry) he senses an "air of forgiveness." Although homespun, Alice encouraged her bright son Jimmy, and the community, toward widening perspectives and horizons through books. The Hall: where competent locals taught educational classes, dances were held, and ideas aired. When Jimmy concedes and reopens the Hall, struggles begin anew; the Hall's free exchange of ideas and pursuits stymie the opposition—the Masters (compliant landowners, politicians) and Pastors (wielding Papal doctrine). To rule means controlling the citizens *joie de vivre*.

Kathleen Crawford's spot-on casting, especially for the "Trinity," is predominately local Irish. Embodying the atmosphere of newly won political independence, albeit not quite free, is an ex-IRA cum slyly orthodox politician, Brian F. O'Byrne (O'Keefe); a charismatic radical pauper, the relatively unknown credible Barry Ward; the veteran Jim Norton (Father Ted), a pompous petulant priest. Warily circling one another throughout the film, neither priest nor pauper gives in—a begrudgingly mutual esteem transpires. Andrew Scott (Father Seamus) is a Berlinale (film festival) Shooting Star recipient, Donal O'Kelly (Cian) is the playwright, Martin Lucey (Dezzie) played in *Barley*, and Aisling Franciosi (Marie) is a trained opera singer. Some of the locals participating in minor roles should have run lines more often before appearing on-camera.

Loach (*The Wind That Shakes the Barley* 2006) embraces, and movingly relates a factual snippet of Ireland's modern history. Paul Laverty judiciously converts Donal O'Kelly's play into a screenplay concentrating on political activist James Gralton—deported for alleged sedition, sans evidence or trial and definitely not one of Ireland's finer moments—



## AT THE MOVIES

without becoming mired in the country's tumultuous background. The detail-oriented Loach shot in Co Leitrim and in Sligo: with production designer Fergus Clegg the Garda barracks was exactly recreated; constructed in Scotland then flown over, the Hall was destroyed following six weeks of shooting.

Robbie Ryan's cinematography captures the scope of the magnificently primal northwest landscape, sharpened by George Fenton's music. Kudos to the behind-the-scenes designers whose painstaking reproductions transport us backward in time: Stephen Daly, Art Direction, and Eimer Ni Mhaoldomhnaigh, Costume. Should this be Loach's swan song (rumored), we soar with him – amused, riled, wanting to return for a second watch-through, and to keep dancing. (Marinell Haegelin)

### **Belle (Dido Elizabeth Belle) \*\*\*\***

Great Britain 2013

Starts August 14

Directed by: Amma Asante

Writing credits: Misan Saga

Cast: Gugu Mbatha-Raw; Tom Wilkinson; Sam Reid; Sarah Gadon; Miranda Richardson; Penelope Wilton; Tom Felton; James Norton; Matthew Goode; Emily Watson

Length: 104 minutes

Scriptwriter Misan Sagay saw an intriguing painting of two aristocratic young women in eighteenth century England and wrote a story about them. Director Amma Asante brought the story to life in her movie *Belle*. The movie, which is based on a true story, has two interconnecting strands. One of the women in the painting is the daughter of a slave and an admiral in the Royal Navy and concerns her position in a white, upper class world while the other strand is about a pivotal legal case concerning a slave ship.

Imagine their consternation when Lord Mansfield, the Lord Chief Justice (Tom Wilkinson) and his wife (Emily Watson) are asked to look after their relative's daughter. Their relative is Admiral Sir John Lindsay (Matthew Goode) and the little girl is their grandniece Lady Dido Elisabeth Belle (Gugu Mbatha-Raw) whose dead mother, Maria Belle, was a black slave. The elderly couple embrace the child who grows up with another grandniece, Lady Elisabeth Murray (Sarah Gadon) the other young lady in the painting.



Once the girls are old enough to “come out” in society their guardians must find suitable husbands for them. They soon come to the attention of Lady Ashford (Miranda Richardson) who has two sons to marry off. Dido meanwhile must face the prejudice against her caused by her colour and becomes interested in the views of John Davinier (Sam Reid) the local vicar's son who is an ardent reformer.

Lord Mansfield has to grapple with his conscience over the “Zong” Trial which took place in 1781, two years after he commissioned the painting. Dido and Davinier take an active interest in the outcome of the trial which concerns an insurance claim about a lost cargo. The cargo just happened to be slaves en route to the Caribbean on the ship Zong and Lord Mansfield must

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## AT THE MOVIES

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make a decision which may put at risk his country's future as a trading nation.

This costume drama is a feast for the eyes because the clothes and settings are gorgeous to look at and while the pace of the movie is sometimes slow it means that the eye has more time to absorb the beauty of its scenery. (Decide for yourself whether the background music is suitable or not.) This movie shows that the genteel members of eighteenth century English society were prepared to confront the slave trade and England's dreadful part in it, make it the leading question of the day and join with other concerned citizens to take decisive action to bring it to an end. (Jenny Mather)

### **Die langen hellen Tage** (orig.: Grzeli Nateli Dgeebi)

Engl.: In Bloom) \*\*\*\*  
Germany/France/Georgia 2013  
Starts August 21, 2014

Directed by: Nana Ekvimishvili, Simon Groß  
Writing credits: Nana Ekvimishvili  
Cast: Lika Babluani, Mariam Bokeria, Zurab Gogaladze, Data Zakareishvili, Ana Nijaradze  
Length: 102 minutes

The Georgian Republic (about the size of Bavaria) borders in the West on the Black Sea and in the North on Russia. Her other borders are shared with Azerbaijan, Armenia and Turkey. The young director Nana Ekvimishvili was born in the capital Tiflis/Tbilisi and studied drama and script-writing in Berlin, Germany, where she met fellow student Simon Groß. This is their first mutual film production and the script is based on Ekvimishvili's own memories growing up in Georgia during the early 1990s.

Eka and Natia are just 14 years old and as rebellious towards their parents and teachers as in any other country - maybe a bit more as their surroundings are more chaotic as we might have known it. Eka's father is in prison and Natia's is constantly drunk. The two teenage girls are very best friends, trying to have fun in a post-Sovjet society but their life is full of challenges.

Eka regularly get harassed by two boys - even threatened with a knife - on her way from school. The general brutality on the street seems almost taken for granted. But there is also romance. Natia is drawn to Lada, a shy young man courting her. This does not please Koto, another admirer. When Lada has to go on a trip to Moscow, he leaves her a gift - a pistol. This might be

rather unusual but apparently it's a sign of love. In the absence of her boyfriend the girl will be able to protect herself. Natia proudly shows it to her friend but wants her to take the pistol so that she could frighten-off the youngsters harassing her. Will she use it?

One fine day, in full sight of the crowd, Natia is "kidnapped" by the aggressive Koto and Eka is told that the two are getting married. In the 1990s it was still a tradition that "kidnapping" was to be understood as a "proposal". Eka is frustrated and disappointed with her friend, convinced that she married the wrong man. Angrily she returns the pistol to her. At the wedding ceremony the timid Eka overcomes her shyness and convincingly dances a solo performance with passion and self-assurance. She too has left her childhood behind, wanting to be an independent young woman.

The atmospheric pictures filmed by cameraman Oleg Mutu give you a feeling of being very close to the characters, especially when mingling in the overcrowded line for the daily bread ration or watching Eka losing herself in her rhythmic dance. The film has a constant flow of action by keeping its tension throughout with unexpected comical moments. Carefully framed scenes are a true visual pleasure. The story tells of a country in transition by focusing on the two teenage girls striving to leave old traditions behind and moving forward with courage and confidence.

The two main protagonists, played by Lika Babluani and Mariam Bokeria, have never been on screen before. What powerful performances! This unusual film was first shown at the Berlinale 2013 and well deserved the many prizes it has since received at the various film festivals. It has been chosen as Georgia's entry for the 2014 Oscar Awards. (Birgit Schruppf)

### **Can A Song Save Your Life?** (*Begin Again*) \*\*\*\*

USA 2013  
Starts August 28  
Directed by: John Carney  
Writing credits: John Carney  
Cast: Keira Knightly; Marc Ruffalo; Hailee Steinfeld; Adam Levine;  
James Cordon; Catherine Keener; Ceelo Green; Mos Def  
Length: 103 minutes

Take a down-at-heel music producer who hasn't found a new singer in five years and a young, pretty singer-songwriter whose long term relationship is falling apart and what do you get? You get this feel-good movie.

Music producer Dan (Marc Ruffalo) is having a terrible

day, he's just been sacked by the very members of the music company he founded. He spends his time drowning his sorrows and ends up in a club where Gretta (Keira Knightly) is warbling a plaintive little ditty which echoes the feelings in her heart. She was coaxed to the club by her friend Steve (James Cordon) who was trying to cheer her up but she was reluctant to perform there.

Well, Dan heard Gretta's song, mentally added a musical backing and knew he had a winner on his hands. He wanted to sign her up immediately, quite forgetting that he was penniless and out of work. Gretta knew that her boyfriend Dave (Adam Levine) was distancing himself from her as fame and fortune came his way and she knew that she had nothing to lose. She accepted Dan's offer and they set about making a CD of her songs.

Dan had to improvise, he hired musicians who would work for nothing but the hope of future royalties, and he used New York City as his music studio. Gretta and her backing group record in an alleyway and get the group of children playing ball there to accompany them for five dollars each and a cigarette. They record from two rowing boats on the lake in Central Park, from the roof of a skyscraper with a backdrop of the Empire State Building and in the subway, all the time keeping a lookout for the police who chase them away at every opportunity.

The movie is fleshed out with sub plots which help it along. Will Dan and his estranged wife Miriam (Catherine Keener) get back together again? Will their daughter Hailee stop behaving like a spoiled brat? Will Gretta and Dave make up? And most of all will the CD be produced and then be successful?

*Can a Song Save Your Life* is full of the optimism and enthusiasm which characterise America. Add a lively soundtrack and glimpses of this photogenic city and you have the recipe for this happy, light-hearted movie. (Jenny Mather)

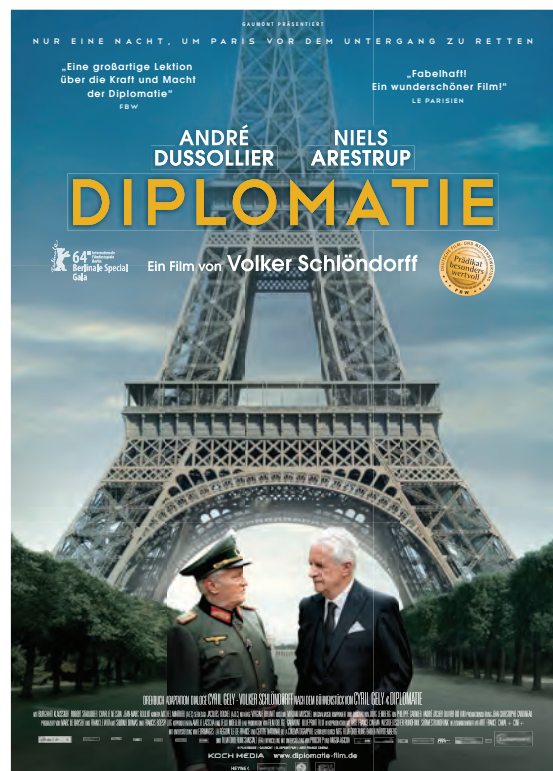
**Diplomatie \*\*\*\***

Germany 2014  
Starts August 28, 2014  
Directed by: Volker Schlöndorff  
Writing credits: Volker Schlöndorff, Cyril Gély  
Cast: Niels Arestrup, André Dussollier, Robert Stadlober, Burghart Klaussner  
Length: 84 minutes

Veteran filmmaker Volker Schlöndorff is in top form in *Diplomatie*, a taut thriller that manages to build suspense

even though you're pretty sure what the outcome will be. It's August 24, 1944, and the Allies are at the gates of Nazi-occupied Paris. Hitler has decreed that, should the French capital fall into enemy hands, it will only be in ruins. Shortly before dawn, the military governor of Paris, Dietrich von Choltitz (Niels Arestrup), paces in his headquarters in the Hotel Meurice, preparing to carry out Hitler's orders. All has been prepared, with Teutonic precision: the bridges across the Seine, Notre Dame, the Louvre, the Place de la Concorde, and the Eiffel tower have been mined for demolition. All that remains is for him to give the command, and the city will be destroyed. And yet, von Choltitz hesitates. Could he have moral qualms? Does he fear the Allied powers? Raoul Nordling (André Dussollier), the Swedish Consul General, suddenly appears in von Choltitz's chamber. Through the course of a long night, the canny diplomat attempts to persuade the steely commander to spare the City of Light. As these two very different men engage in a verbal game of chess, the future of Paris hangs by a thread.

*Diplomatie* is a valentine to Schlöndorff's beloved Paris. Though the film betrays its talky roots as a stage play (by Cyril Gély), Niels Arestrup's brilliant performance portrays the excruciating dilemma of a man held hostage to his circumstances. This theatrical tour-de-force is dedicated to Richard Holbrooke, late US diplomat extraordinaire. The world could use more such statesmen. (Brenda Benthien)



**SEPTEMBER ISSUE:**

**Topic: A Summer to Remember**

Tell us all about your summer adventures...

I will surely have a double feature for you guys:-) Have you been on vacation? How did you survive the heat? Did you experience any scandals?

**Deadline: Friday, August 22**

**Proofreading: Thursday, August 28**

**Dear Ladies, for your better planing, please note the important Currents dates for OCTOBER'S Currents issue below.**

**Topic will be: Don't live to work, but work to live.**

Tell us about your career, you love your job? Ever had a job you hated? Glad you DON'T work? Want to tell us how much work three children, a dog four cats and an annoying neighbour can be?

**Deadline: Sunday, September 21**

**Proofreading: Wednesday, September 24**

For any questions, send me an email or call Karen [currents-exec@awchamburg.org](mailto:currents-exec@awchamburg.org).

## AWCH Contacts

Has your contact information changed? Not receiving email from the AWC loop? Or want to put something on the loop yourself?

Contact: [secretary@awchamburg.org](mailto:secretary@awchamburg.org)

Want to join the club?

Contact: [membership@awchamburg.org](mailto:membership@awchamburg.org)

Want to locate your HH Helper? Contact: [helpers@awchamburg.org](mailto:helpers@awchamburg.org)

Lost your activity calendar?

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

Having trouble with the website?

Contact: [webgineer@awchamburg.org](mailto:webgineer@awchamburg.org)

Want to write, edit, or proofread for Currents?

Contact: [currents-exec@awchamburg.org](mailto:currents-exec@awchamburg.org)

Want to find out more about FAWCO?

Contact: [fawco@awchamburg.org](mailto:fawco@awchamburg.org)

## DANKE! DANKE! DANKE!

To Jess and Cat for opening their homes to the SnB club in July.

To Karen, for doing an awesome job.

To Brooke and Maria for each hosting a fantastic wine and cheese evening

To Tracy for keeping everyone up to date on FAWCO.

To Becky for printing out Currents and making an end to a very long and exhausting discussion.

To all members who participated at the last Currents Meeting:

To Mary Wienke for hosting a fantastically successful Film Group Tea on July 1

To proofreaders for this August issue: Pat Frickey, Jenny Mather, Carol Strametz, Anna Sizerina, Ulrike Henn, and Becky Tan



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