

CAST

Gottfried John Jochen
 Hanna Schygulla Marion
 Luise Ullrich Oma
 Werner Finck Gregor
 Anita Bucher Käthe
 Wolfried Lier Wolf
 Christine Oesterlein Klara
 Renate Rauland Monika
 Kurt Raab Harald
 Andrea Schober Sylvia
 Thorsten Massinger Manhi
 Irm Hermann Irmgard Erikönig
 Wolfgang Zerlett Manfred
 Wolfgang Schenck Franz
 Herb Andress Rüdiger
 Rudolf Waldemar Brem Rolf
 Hans Hirschmüller Jürgen
 Peter Gauhe Ernst
 Grigorios Karjipidis Giuseppe
 Karl Scheydt Peter
 Victor Curland Meister Kretzschmer
 Rainer Hauer Werkshalleleiter Gross

with: Margit Carstensen, Ruth Drexel,
 Helga Feddersen, Valeska Gert, Ulri Lommel,
 Klaus Löwitsch, Eva Mattes, Heinz Meier,
 Brigitte Mira and Lilo Pempfitz.

TEAM

ORIGINAL PRODUCTION 1972

Director **Rainer Werner Fassbinder**
 Screenplay **Rainer Werner Fassbinder**
 Director of Photography **Dietrich Lohmann**
 Music **Jean Ceppint alias Fuzzy**
 Editor **Marie Anne Gerhardt**
 Set Design **Kurt Raab, Manfred Lütz,
 Gisela Rösken**
 Producer **WDR Peter Märthesheimer**

DIGITAL RESTORATION

EIGHT HOURS DON'T MAKE A DAY

EIGHT HOURS DON'T MAKE A DAY was shot between April and August 1972 for Westdeutscher Rundfunk (WDR) in a 1:1.37 format. The series was preserved as an original 16 mm reverse positive, the colors of which had faded in parts after more than 40 years. Under the artistic direction of Juliane Maria Lorenz, this film material was digitized and restored by ARRI in a 2K resolution. In the process a scene was retained that was preserved in its entire length only in the original reverse positive: a short excerpt from the film *LIEBELEI* (director: Max Ophüls, 1933) featuring Luise Ullrich as Mizi Schlager – evidently an homage by Fassbinder to the actress. The soundtrack had been preserved on the original 16 mm mixed sound rolls and was replaced in a few places by an earlier transfer to DA88 where the mixed sound tape was damaged. Clearly audible clicks and static noise resulting from long-term storage were reduced, and the dynamics and tonal colors of the original mix were carefully adapted scene by scene to current listening habits.

EPISODE RUNNING TIMES

Part 1:	01:42:24	101 minutes
Part 2:	01:40:10	101 minutes
Part 3:	01:32:59	93 minutes
Part 4:	01:30:29	91 minutes
Part 5:	01:29:53	90 minutes
		ca. 478 in total



RAINER WERNER FASSBINDER

EIGHT HOURS DON'T MAKE A DAY

GOTTFRIED JOHN
 HANNA SCHYGULLA
 IRM HERMANN

67 International Filmfestival Berlinale Special

PRODUCTION 2017

RAINER WERNER FASSBINDER FOUNDATION presents "EIGHT HOURS DON'T MAKE A DAY" GOTTFRIED JOHN HANNA SCHYGULLA LUISE ULLRICH WERNER FINCK ANITA BUCHER WOLFRIED LIER CHRISTINE OESTERLEIN RENATE RAULAND KURT RAAB ANDREA SCHÖBER THORSTEN MASSINGER IRM HERMANN WOLFGANG ZERLETT WOLFGANG SCHENCK HERB ANDRESS RUDOLF WALDEMAR BREM HANS HIRSCHMÜLLER PETER GAUHE GRIGORIOS KARJIPIDIS KARL SCHEYDT VICTOR CURLAND RAINER HAUER
 SET DESIGN KURT RAAB MANFRED LÜTZ GISELA RÖSKEN COSTUME DESIGNER MARIE ANNE GERHARDT DIRECTOR OF PHOTOGRAPHY DIETRICH LOHMANN WRITER AND DIRECTOR RAINER WERNER FASSBINDER A DIGITAL RESTORATION OF THE 1972 WESTDEUTSCHER RUNDFUNK PRODUCTION RAINER WERNER FASSBINDER'S "EIGHT HOURS DON'T MAKE A DAY" PRODUCED BY RAINER WERNER FASSBINDER FOUNDATION, BERLIN, GERMANY. RESTORED BY ARRI, FRANKFURT AM MAIN, GERMANY. COLOURS BY FRANK MICHAELSON. FILM RESTORATION SUPERVISOR: MARI TEJ LEPPÖ. FINNISH AND SWEDISH SUBTITLES BY: MIKAEL FORSTENBERG. SWEDISH SUBTITLES BY: MATTIAS LEPPÖ. © 1972 WDR. © 2017 RAINER WERNER FASSBINDER FOUNDATION. ALL RIGHTS RESERVED. THIS FILM IS A NEWMAN MEDIA FILM RESTORED BY THE RAINER WERNER FASSBINDER FOUNDATION (RWFF) WITH THE SUPPORT OF THE MUSEUM OF MODERN ART, FILM-UND MEDIENSTIFTUNG NRW, IFA, R.F.F., WERKSCHAU, ARRI AND VERLAG DER AUTOREN.

The original scripts are published by Verlag der Autoren (Frankfurt a.M., 1993) and are available in bookshops



WORLD SALES

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"Fassbinder" / Rainer Werner Fassbinder - and "RRR" / Westdeutscher Rundfunk are registered by Rainer Werner Fassbinder Foundation.

A piece of German film and TV history. Five episodes from real life – viewable again 45 years after its creation.

INTRODUCTION

The five-part TV series produced by Westdeutscher Rundfunk (WDR) saw writer-director Rainer Werner Fassbinder explore working life of the time. How many hours remain after an eight-hour working day that are not taken up with professional, political and family problems?

Here was a family series set in a working-class milieu that combined socio-political and economic analysis with everyday stories, an exciting and entertaining piece of television that addressed issues such as workers' participation and solidarity in the workplace, high rents and anti-authoritarian upbringing. Fassbinder set out to create an alternative to television's illusions of a perfect world that spoke directly to what he himself referred to as the "little people." Actors playing main roles in the series included Gottfried John, Hanna Schygulla, Luise Ullrich, Werner Finck, Irm Hermann, Wolfgang Schenck and Hans Hirschmüller.

The series has now been meticulously restored by the Rainer Werner Fassbinder Foundation (RWFF), a project made possible by the support of the Museum of Modern Art, Film und Medienstiftung NRW, FFA, R.W.F. Werkschau, ARRI and Verlag der Autoren. On 11 and 12 February the restored version will be premiered at the 67th Berlin International Film Festival in the Volksbühne on Rosa-Luxemburg-Platz.

"Denunciation of a class"

(Süddeutsche Zeitung)

"The beginning of a proletarian wave?"

(Konkret)

"Idyll of a TV leftie"

(Die Zeit)

"Goodbye to the sugar-coated proletariat"

(Frankfurter Rundschau)



EIGHT HOURS DON'T MAKE A DAY: A FILM IN FIVE PARTS AND ITS RESTORATION

From February 2017, EIGHT HOURS DON'T MAKE A DAY, one of the last hitherto unrestored central works by Fassbinder, will be available worldwide for DVD/Blu-ray, cinema, television and online distribution. Following years of research and negotiation, the Rainer Werner Fassbinder Foundation (RWFF) has acquired all necessary rights to this groundbreaking five-part TV production. The digital restoration now available brings together a piece of West German history from the early 1970s with a discussion around the possibilities of television beyond its role as an entertainment medium, a discussion about viewing figures, experimentation and the truncation of a vision; themes that 45 years later are more relevant than ever.

Fassbinder's television series EIGHT HOURS DON'T MAKE A DAY, first broadcast in 1972/1973, made television history. This attempt to recast a popular genre was an immediate success. For the first time a family series was set in a working-class milieu, combining socio-political and economic analysis with everyday stories that were exciting and entertaining. Today Fassbinder's "colonization" of a trivial genre still seems audacious, setting a standard that has never again been achieved.

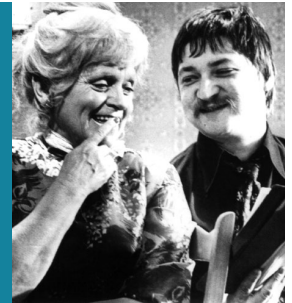
Forgotten for decades – the last broadcast on German television was in 1995 – the five-part series can now be made available again to an international public in its original quality following a meticulous process of restoration.

Fortunately, we were able to gain the support of the initiator of the WDR-produced series, Günter Rohrbach, who acted as a consultant on the restoration. Rohrbach was director of film and television at WDR when the series was made and was also responsible for other Fassbinder films made for the broadcaster. He was later also responsible for Fassbinder's work with Bavaria Film. We were also assisted by Dietrich Lohmann, Fassbinder's cinematographer during the phase from LOVE IS COLDER THAN DEATH to EFFI BRIEST. Unfortunately his involvement was limited to the first phase of research, which began in the mid-1990s, due to his death in California in 1996.

Following the successful restoration of BERLIN ALEXANDERPLATZ in 2007 and WORLD ON A WIRE in 2010, we are proud to present the long awaited world premiere of the restored version of EIGHT HOURS DON'T MAKE A DAY at the 67th Berlinale.

The restoration was funded and supported by the Museum of Modern Art, Film und Medien Stiftung NRW, FFA, ARRI, R.W.F. Werkschau and Verlag der Autoren.

Berlin, February 2017



"What distinguishes Jochen and Marion and Oma and Gregor and a few others from what we otherwise envisage as workers, or what are sold as workers on television and elsewhere, is the fact that they are not so worn out ..."

"Jochen and Marion, they love one another – it can be a wonderful thing to love one another, because chances are created when one dreams about a love. It must be nice to dream up characters that dream up something and have chances and – I know it's wonderful!"

"(...) everybody is familiar with moments in which you find yourself with a few other people "in the same boat" and suddenly realize that you are together and that this situation can produce something which is good for everyone, and that you are not alone. It's also about that ..."

"There are so many people apart from Jochen, Marion, Oma – there is Monika, Harald, there is Gregor, there is Wolf and Käthe, Manni and Sylvia, there is Franz and Peter and Jürgen and Rolf and Manfred and Irmgard and Rüdiger and ... and they are all different, they are naive and narrow-minded, sweet-natured and nasty and honest and stupid and clever. I am fond of them all."

Rainer Werner Fassbinder, written for the WDR television-play brochure, December 1972.