



CALENDAR OF EVENTS LOS ANGELES

WINTER | SPRING 2012

GOETHE
INSTITUT



Dear Friends,

for the past two years I had the pleasure of living and working in Los Angeles as director of the Goethe-Institut. From the first moment I loved this city for its rich cultural landscape, its curiosity and openness, and for the people that populate this metropolis.

Los Angeles does not embrace newcomers, you have to be active and grab the opportunities that sometimes hide behind an enigmatic surface. I truly enjoyed every minute.

Now, my life is taking me back to Berlin, where I will be the executive director of the artist residence Villa Aurora, a job that will thankfully bring me back to Los Angeles on occasion.

I would like to thank all my colleagues and partners. You welcomed me with open arms and it was a privilege to work with you.

Please extend the same cooperation and openness to my colleague Fareed Majari, who will take the torch as of January 2012.

See you again and auf Wiedersehen!
Annette Rupp
Director



Please welcome Fareed C. Majari, the new director of the Goethe-Institut Los Angeles

Fareed Majari studied English and Slavonic Studies in Marburg, Germany, and Coventry, U.K. and Film at the All-State Film Institute in Moscow. He worked as visiting professor at the University of Connecticut and taught German at the Goethe-Institut Munich. For the Goethe-Institut he developed software for Computer Assisted Language Learning programs.

He headed the Goethe-Institut in the Palestinian Territories, followed by a directorship of the Goethe-Institut in Lebanon.

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MONDAY EVENING CONCERTS

WHERE MUSICAL HISTORY
IS MADE SINCE 1966

MONDAY EVENING CONCERTS

SUNDAY MORNING FILMS



Sunday Morning Films, produced by Monday Evening Concerts in association with the Goethe-Institut, documents the lives and works of contemporary music's most important personalities. These events also preview the following day's Monday Evening Concert in Zipper Hall at the Colburn School of Music. This format allows audiences to acquaint themselves with today's most exciting music and do so in an informal setting at the Goethe Institut's Media Lounge.

www.mondayeveningconcerts.org

Sunday, January 8 @ 11 a.m.

Meet the Composer:

Klaus Lang introduces his work, and one of his most inspiring performers, Russian singer **Natalia Pschenitschnikova**, will perform.

Sunday, February 26 @ 11 a.m.

New Music Norway:

A rare opportunity to learn about Norway's avant garde music scene, including the work of **Trond Reinholdtsen** and **Bjørn Fongaard**.

Sunday, March 25 @ 11 a.m.

Meet the Composer:

Emerging American composer **Evan Johnson** visits Los Angeles to present a multimedia introduction to his music and aesthetics. Both recorded and live performances will be featured in this program.

Sunday, April 22 @ 11 a.m.

Film & Performance:

A documentary film features interviews with the provocative composer **Aldo Clementi**, who was inspired by numerous visual artists, including **Kurt Schwitters**. Discussion of both Clementi and Schwitters will be included alongside a live performance of a Clementi piano work.

Location Goethe-Institut Los Angeles

Tickets General admission: \$ 5
(FREE for FOG members and season subscribers)
Doors will open at 10:30 a.m. for refreshments.

Information 323.525.3388

LACMA

Tuesday, January 10 @ 2:30 p.m. to 7:00 p.m.

Los Angeles County Museum of Art and the Goethe-Institut Los Angeles present the

SYMPOSIUM

**HERE AND THERE:
ARTISTIC EXCHANGE BETWEEN
GERMANY AND CALIFORNIA IN THE
1960s & 70s**



As part of the region-wide Pacific Standard Time* events initiated by the Getty Foundation, the symposium **HERE AND THERE** investigates the dynamic exchange between artists from Southern California and West Germany during the 1960s and 1970s with artists and scholars from both sides of the Pacific. Its focus will be the role West Germany played disseminating and recognizing art from the West Coast.



Participants include **Stephanie Barron, Ariane Beyn, Tom Crow, Steven Lavine, Lynda Morris, Maria Nordman** and representatives of **DAAD** and the **Goethe-Institut**.



Video interviews with artists **Eleanor Antin, John Baldessari, Joe Goode, Richard Jackson, Nancy Reddin Kienholz, David Lamelas, Ed Ruscha**.



The symposium was organized by Doris Berger.

*Pacific Standard Time is a collaboration of more than 60 cultural institutions across Southern California – coming together for the first time to celebrate the birth of the L.A. art scene (October 2011 through March 2012).



Location LACMA/Bing Theater
5905 Wilshire Blvd., Los Angeles, CA 90036
Tickets FREE of Charge: 323.857.6010
Required or online: www.lacma.org/event/here-there

www.pacificstandardtime.org

Friday, January 13 @ 8:00 p.m.

Leslie Ann Leytham presents:

U.S. PREMIERE!

**MARTIN HIENDL:
ERWARTUNG UND TRAUMVERLUST**

WORLD PREMIERE!

**ROBERT PIERZAK:
BANANAS #4: WAYWORDS**



As part of a project with the University of Music and Performing Arts Frankfurt/Main, German composer **Martin Hiendl** wrote his short opera during his two-year stay at the University of California San Diego. His work was premiered in October 2010 in Frankfurt. This opera is based on the short story *Kesa and Morito* by Ryunosuke Akutagawa, written in 1918 (later adapted for film by Akira Kurosawa as *Rashomon*). To quote Hiendl, "The novel is a ruthless psychological story about a fatalistic relationship (...) leading to perversity and extreme violation and humiliation."



The first edition of **Robert Pierzak's** work was originally premiered while a student at the Eastman School of Music in Rochester, and has recently been revised for this upcoming premiere with Ms. Leytham. The work is a tale of societal belonging and destruction, with a woman slowly coming to realize her relationship to time and space, and ultimately, the annihilation of both.



Mezzo soprano **Leslie Ann Leytham** is currently working towards a Doctor of Musical Arts degree in Contemporary Music Performance at the University of California, San Diego, where she continues her work in the promotion and performance of contemporary music and sound art.

Location University of San Diego
UCSD Conrad Prebys Music Center
9500 Gilman Dr., La Jolla, CA 92093

Tickets FREE of Charge
For more information musicweb.ucsd.edu/concerts



Tuesday, January 17 @ 7:30 p.m.

**Is Philanthropy Too Powerful?
Featuring OLIVIER ZUNZ**



Charity has been around for as long as humankind, but philanthropy as we know it is much younger. Launched by titans like Andrew Carnegie and enshrined in the U.S. tax code, philanthropy in America is big business—as well-funded, by some measurements, as the Pentagon.

University of Virginia historian **Olivier Zunz**, author of “Philanthropy in America: A History” visits Zócalo to explore the origins of modern American philanthropy—and whether its power is a good thing.

Monday, February 6 @ 7:30 p.m.



**Is California's Solar Gold Rush Destined to Fail?
Moderated by WARREN OLNEY, host, “To the Point”
and “Which Way L.A.?”**

California history is a tale of crazed grabs: for gold, for oil, for fame, for making weapons and planes. Today, the state is in the midst of a solar energy frenzy. Solar panels materialize on rooftops, on coastal mountains, and in massive arrays in the state's deserts.

Will the rapid move to solar power produce new jobs, new industries and cleaner and cheaper energy? Or does the pace and nature of the rush pose threats to the economy, ecosystems and government budgets?

Wednesday, March 14 @ 7:30 p.m.



**Will Oil Drown the Arab Spring?
Featuring MICHAEL ROSS**

The more oil that countries in the Middle East have, the more effectively their governments have crushed democratic movements.

Compared to countries without oil wealth, oil-rich countries are more likely to be ruled by dictators, plagued by economic instability, and threatened by civil war.

UCLA political scientist **Michael Ross**, author of “The Oil Curse: How Petroleum Wealth Shapes the Development of Nations”, discusses how oil wealth shapes—and warps—the politics of countries in the Middle East and Africa.

Location Goethe-Institut Los Angeles
RSVP required @ www.zocalopublicsquare.org



Santa Barbara International Film Festival and the Goethe-Institut Los Angeles present:

Thursday, February 2 @ 7:30 p.m.



TASTE THE WASTE

In Person: Director Valentin Thurn

Germany 2011, 88 min., German with English subtitles

More than half of our food goes to waste. Most of it is already lost on its way from the field to the store before it ever even arrives on our tables. The system reaches around the world. Everything needs to be available at all times, supermarkets offer the full range of products year round. In addition, everything needs to look perfect. One sagging leaf of lettuce, one cut in a potato, one dent in an apple is reason enough to reject the product.



As scary and horrifying this film is, it also shows that people's mindsets are changing and all around the world movements are under way to find alternatives to this insane wastefulness.

Q and A with the director and reception following the screening.

Der Tagesspiegel: **"A Waste Thriller"**

Photos © Schnittstelle - Thurn GbR

Location Goethe-Institut Los Angeles
Tickets FREE of Charge
Information 323.525.3388

TASTE THE WASTE is also part of the Santa Barbara International Film Festival

www.sbiff.org

PERFORMANCE**THOMAS KÖNER FEATURED AT CEAIT!**

CEAIT, the Center for Experiments in Art, Information and Technology is a coalition of faculty and students at CalArts to help with the creation and presentation of new work and research involving technology and the arts.

Established in 1990 by Morton Subotnick and David Rosenboom, projects have included telecollaborative art, networked music, audio processing software, and GPS applications.

Since 1998, CEAIT has produced a festival of experimental electronic music and media, which moved to REDCAT in 2004.



Thomas Köner is a pioneering multimedia artist whose main interest lies in combining visual and auditory experiences. Over his long, much celebrated career, he has worked between installation works, sound art, minimal soundscapes, and fantastically repetitive dub techno.

He won, among many other awards, the 2000 “New Media Prize” at the Montreal International Festival, the 2004 “Prix Ars Electronica”, the German Klangkunst Preis of WDR, and the 2009 MUVI Award of Filmfest Oberhausen for the best music video.

Köner participated at international media festivals, such as the Berlin Transmediale, the Venice Biennale, and the Media Biennial in Seoul.

His work can be seen in museums worldwide.

Thomas Köner in Los Angeles

Wednesday, February 8 @ 8:00 p.m.

Location Villa Aurora
www.villa-aurora.org

Saturday, February 11 @ 8:30 p.m.

Location REDCAT/Disney Hall
www.redcat.org

AMBIENT NIGHT

featuring Thomas Ankersmit (NL),
 Thomas Köner & Ulrich Krieger

Wednesday, February 22 @ 7:00 p.m.



HOLLYWOOD TALKS SHOP

Organist, composer CHRISTOPH BULL

Moderator: ALAN CHAPMAN (KUSC)



UCLA organ professor and university organist Christoph Bull will talk about the making of *First & Grand*, the first album featuring the one-of-a-kind pipe organ at Walt Disney Concert Hall - an instrument that was co-designed by German-based Glatter-Goetz Orgelbau, L.A.-based Rosales organ builders and the hall's architect Frank Gehry. The talk will include audio, picture and video examples as well as some musical demonstrations on the Blüthner piano at Goethe-Institut Los Angeles.

Christoph Bull will also talk about life as a German musician in Hollywood, playing at venues ranging from the Whisky a Go-Go and the Viper Room to Blessed Sacrament Church and Cathedral Of Our Lady Of The Angels as well as participating in projects by artists like Steven Spielberg, Harry Connick Jr. and George Clinton.



Alan Chapman is a weekday host at Classical KUSC and the host and producer of two weekend programs: Modern Times and Thornton Center Stage. Alan was on the faculties of the Colburn Conservatory, Occidental College, UCLA and UCSB.

His analytical work has appeared in the Journal of Music Theory and in *The New Orpheus: Essays on Kurt Weill*, winner of the Deems Taylor Award for excellence in writing on music.



Location Goethe-Institut Los Angeles

Tickets FREE of Charge

Information 323.525.3388



200 YEARS OF THE BROTHERS GRIMM'S FAIRYTALES

December 20, 2012 marks the 200th anniversary of the publication of the first edition of *Children's and Household Tales* (*Kinder-und Hausmärchen*) of the Brothers Grimm. It is the most famous collection of fairytales of the early 19th century and has been translated into over 160 languages.



German philologists Jacob (1785-1863) and Wilhelm Grimm (1786-1859) spent years collecting and documenting German folktales, and stories such as Aschenputtel, Schneewittchen and Rapunzel. Their ultimate collection contained more than 200 stories, that have since then influenced generations of writers, composers, artists, researchers and filmmakers.

In our 2012 program, we will pay homage to the famous sons of the city of Kassel by celebrating many of the Grimms' stories on film in our Kinder Matinee as well as the art of storytelling. Internationally renown CORNELIA FUNKE will, together with Rainer Strecker, help us kick off this year of remembering the huge achievements of the Brothers Grimm.

Thursday, February 9 @ 6:30 p.m.



Cornelia Funke reads from: "Reckless"

Inspired by the Brothers Grimm, master storyteller Cornelia Funke introduces a lush, enchanting world where fantasy meets reality. "Reckless" is a thrilling adventure, a tale of heroism and loyalty, filled with danger, mystery, and magic--with fairy tales and legends reimagined as never before.



Los Angeles-based **Cornelia Funke** is one of the most popular children's book authors of our time. Her books are huge international successes and earned her to be named "one of the 100 most influential people in the world" by TIME MAGAZINE. Worldwide, Funke has sold over 10 million copies of her books. Many have been turned into children's films in Germany. INKHEART starring Helen Mirren and Brandon Fraser is her first U.S. production.

Berlin-based **Rainer Strecker** studied acting in Munich and has been appearing on the stage, TV and in movies since the mid-eighties. He has been collaborating with Cornelia Funke on several of her Books On Tape such as THIEF LORD and the INK WORLD Trilogy, all of which landed them on bestseller lists.

Location Richard J. Riordan Central Library
Taper Auditorium
630 W. 5th Street
Los Angeles, CA 90071
No RSVPs / seating on a first-come first-serve basis



HOMAGE TO PINA BAUSCH

“PINA” is Wim Wenders’ homage to the legendary German dancer, who reinvented “dance as we knew it” and created the genre Dance Theater.

PINA is Germany’s entry for the 2012 Best Foreign Language Film and also a contender in the Best Documentary Feature category.

We take this opportunity to revisit three of Pina Bausch’s works that span over 40 years of her stellar career.



Tuesday, March 13 @ 7:00 p.m.

In Search of Dance - Pina Bausch’s Other Theatre (Auf der Suche nach Tanz - Das andere Theater der Pina Bausch)

Dir. Patricia Corboud, 29 min., color, 1993, English, digital

Hardly anyone had ever heard of Pina Bausch when she was appointed director of ballet in Wuppertal in 1973. Since then, she and her troupe have acquired world fame, and the “Wuppertal Theatre of Dance” can look back on roughly 50 tours through more than 20 countries. Despite her world fame, Pina Bausch has never turned her back on Wuppertal and remained there until her death in 2009.

Cafe Müller

Dir. Peter Schäfer, color, 55 min., 1985, digital

Few other pieces by Pina Bausch depict her central theme of the human search for security and love so personally and sadly as “Café Müller” from 1978. The determination behind this search also harbors a strength, the will not to give up or be deterred from this path, even when hopelessness seems overwhelming.



The Rite of Spring

(Le Sacre du Printemps - Das Frühlingsopfer)

Dir. Pina Bausch and Pit Weyrich, color, 36 min., 1976

Igor Stravinsky’s “Le sacre du printemps” is amongst the most frequently choreographed musical works of its canon. Of the countless interpretations, Pina Bausch’s version is seen as being by far the most radical and emotionally moving. Following the absolute conviction of their choreographer, the performers dance for their lives.



Tuesday, March 20 @ 7:00 p.m.

Dancing Dreams

Dir. Anne Linsel and Rainer Hoffmann, 2010, color, 89 min, digital

In 2008, Pina Bausch selected 40 teenagers, who had never heard her name, to be part of her dance piece “Contact Zone”. For 10 months, through opening night, the young dancers discover Bausch’s genius and their own bodies. The film was a sensation at the 2010 Berlin Film Festival.

Location Goethe-Institut Los Angeles
Tickets \$5 (FREE for FOG)
Information 323.525.3388

Tuesday, April 24 @ 8:00 p.m.



CONCERTO KÖLN **An Evening for Bach Lovers**

With music of the 18th and early 19th centuries, the Cologne-based orchestra, founded in 1985, has earned itself a unique image.

Bach lovers will revel in this Baroque program featuring three major instrumental works by Bach, in the context of Italian composers who made such an impression on Johann Sebastian Bach.

One of the things that sets Concerto Köln apart is that it works as a “co-operative collaboration,” without a conductor. Every musician in the ensemble contributes his or her own ideas; each piece is lovingly worked through in detail by all involved.

Program:

Dall’Abaco: Concerto in E minor for Two Flutes, Op. 5, No. 3

Vivaldi: Cello Concerto in D minor, RV 407

Bach: Orchestral Suite No. 1 in C major, BWV 1066

Bach: Oboe d’amore Concerto, BWV 1055

Sammartini: Sinfonia in A

Bach: Brandenburg Concerto No. 4, BWV 1049

Tickets Tickets range from \$54 to \$109

Phone 323.850.2000

Walt Disney Concert Hall

Box Office Hours: Tuesday – Friday: 12 noon – 5:00 p.m.

Online www.laphil.org

Location Los Angeles Philharmonic
Walt Disney Concert Hall
111 S. Grand Ave.
Los Angeles, CA 90012



Saturday, April 28, noon to midnight

WIMFEST

A Marathon of Films by WIM WENDERS

We dug deep into the catalogue of films by Wim Wenders for our 12-hour WIMFEST. The internationally renown Oscar®-nominee (*Buena Vista Social Club*) and winner of countless film awards recently made headlines with the stunning homage to Pina Bausch, “Pina”. In this 12-hour marathon, we will revisit four decades of his work. From the earliest to the classic, from the most obscure to the most poetic, there will be something new to discover even for the most die-hard Wim Wenders fan.

Refreshments throughout the day

The program includes: **Alice in den Städten** (Alice in the Cities)



b/w, 110 min., 1974

After wandering aimlessly across America, alienated journalist Vogler meets a woman- and finds himself saddled with her nine-year-old daughter when she mysteriously disappears. The intelligent, often hypnotic film reflects on the effect of American pop culture on post-war Europeans. (Leonard Maltin's Movie & Video Guide, 2001)

Der amerikanische Freund (The American Friend)

color, 123 min., 1977

Vague but suspenseful statement about American gangster films and the Americanization of European cinema, centering on a young German picture-framer (Ganz) hired to assassinate a mobster. Based on Patricia Highsmith's *Ripley's Game*.

(Leonard Maltin's Movie & Video Guide, 2001)



Aufzeichnungen zu Kleidern und Städten (Notebook on Cities and Clothes)

color, 79 min., 1989

Fascinating documentary about Yohji Yamamoto, the influential Japanese high-fashion designer. The film is as much an observation of the moviemaking process (...) as it is a straight look at Yamamoto and his world.

(Leonard Maltin's Movie & Video Guide, 2001)



Die Unsichtbaren (Invisibles)

color, 106 min., 2007

The collaborative documentary film project ‘Invisibles’ marked the occasion of the 20th anniversary of the Spanish branch of ‘Médecins Sans Frontières’ (Doctors Without Borders). Five directors travelled to the organization’s work ‘venues’ in order to give voice to the forgotten victims of conflict, poverty and disease.

(Goethe.de)





Lisbon Story

color, 105 min., 1994

The director Monroe unsuccessfully attempts to produce a silent black-and-white film on Lisbon and calls his friend Phillip Winter, a sound engineer, to help. Winter arrives too late and only finds the unfinished film. Monroe has disappeared and Winter, fascinated by the city and a Portuguese singer, decides to look for the sounds by himself. (Goethe.de)

Nick's Film - Lightning over Water

color, 92 min., 1981

Nicholas Ray and Wim Wenders decide to make a film together, two directors, two generations, with a close relationship through their love of the cinema. For Ray this is an attempt to regain self-confidence and dignity in the face of death. For Wenders it means extreme personal observation, accompanying his fatally ill friend who has a strong will to continue his work, in a sensitive, unsparring and honest manner. (Goethe.de)

Polizeifilm (Police Film)

b/w, 16 mm, 11 min., 1969

Wenders' only "political" film, looking for the spirit of the late sixties. A grotesque and ironically playful collage somewhere between Godard and Laurel & Hardy. (Goethe.de)

Same Player Shoots Again

b/w, 12 min., 1967

Wenders' first surviving film shows the same uncut setting five times, in various shades: black-and-white, green, sepia, blue and red. A man with a machine gun in his hand staggers along the pavement, the camera following alongside him without ever showing more than his legs and lower abdomen, the paving stones and a few poles.



Stand der Dinge (The State of Things)

b/w, 120 min., 1982

Fascinating if uneven mystery from Wenders, centering on what happens as a film crew attempts to complete a remake of Corman's THE DAY THE WORLD ENDED on location in Portugal. (Leonard Maltin's Movie & Video Guide, 2001)



Tokyo - GA

color, 92 min., 1985

In 1983, 20 years after film director Yasujiro Ozu's death, Wenders wanders through Tokyo, the new mecca of consumer electronics and a flood of images. Wenders compares Tokyo today with the city he knows from Ozu's films. The difference is striking. (Goethe.de)

For exact screening times check:

www.goethe.de/losangeles

Location Goethe-Institut Los Angeles
Tickets Pass: \$10 (all day), box office only | FREE for FOG members
Information 323.525.3388



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323.525.3388 or e-mail to **fog.socal@gmail.com**



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Goethe-Institut Los Angeles
Tel: (323) 525-3388
learngerman@losangeles.goethe.org

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KINDER MATINEE

All screenings at
5750 Wilshire Blvd., # 100
Los Angeles, CA 90036
Suggested Donation:
\$ 5 per family

The SUNDAY MORNING KINDER KINO MATINEE provides a forum for our many little friends and German learners: we will showcase children's books and films on from our library. The children can play, draw, meet and mingle and library card holders will have opportunity to borrow and return materials.

Please note that all films are in German.



Sunday, January 22 @ 10:00 a.m.

Drei Haselnüsse für Aschenbrödel

(Three Wishes For Cinderella)

Directed by Vaclav Vorlíček 1974, color, 86 min.

This retelling of the famous Cinderella story has become a cult classic in Europe and promises to capture the heart of everyone who sees it. In this sumptuous, beautifully realized live action feature, Cinderella rides horses, shoots like a sharpshooter and comes across three magic acorns that conjure up disguises for her.

Sunday, March 4 @ 10:00 a.m.

Der kleine Nick (The Little Nick)

Directed by Laurent Tirar, France 2009, 90 min.



In this faithful film adaptation on the 50-year anniversary of the hilarious stories by Goscinny and Sempe Little Nick is worried that his parents are going to replace him with an new kid and want to abandon him in the woods. His friends have all the right ideas to stop such a horrible crime...

Sunday, April 15 @ 10:00 a.m.

Die Bremer Stadtmusikanten

(The Bremen Town Musicians)

Directed by Dirk Rege, Germany 2009, 60 min.



Well along in years already and worried that the farmer will make soup out of them a donkey, a dog, a cat and a rooster decide to begin new lives as traveling musicians. On their way to Bremen they meet another couple on the lam in this new adaptation of the fairytale by the brothers Grimm.

Sunday, May 20 @ 10:00 a.m.

Die unendliche Geschichte

(The Neverending Story)

Directed by Wolfgang Petersen, BRD/USA 1984, 98 min.



Iconic film adaptation of the literary masterpiece by Michael Ende – Bastian, a young boy with a large imagination, holes up in his school's attic with an extraordinary book about Fantasia, a threatened land filled with rock-eating creatures, racing snails and flying dragons.

Subscribe to our kids-email list by sending your name and e-mail to: media@losangeles.goethe.org with **"Kinder Kino"** in the subject line.



Goethe-Institut Los Angeles

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OFFICE HOURS

Mon. - Thur.: 9 a.m. to 5 p.m. / Fri.: 9 a.m. to 3 p.m.

WHERE TO PARK AT THE GOETHE-INSTITUT

- Free two-hour street parking and metered parking on the surface streets around Wilshire Courtyard.
- Free parking at Wilshire Courtyard West Building (P1) with validation, after 6:00 p.m. (events only).

PLEASE NOTE THAT GILA IS CLOSED AS FOLLOWS

January 16	Martin Luther King Jr. Holiday
February 20	President's Day
April 6 & 9	Easter

www.goethe.de/losangeles



Goethe-Institut Los Angeles

5750 Wilshire Blvd., Suite 100
Los Angeles, CA 90036

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We thank Kasimoff Blüthner for their support.

www.goethe.de/losangeles