

ANHALTER



Synopsis:

Berlin, February 23rd 1959, 11.23 p.m. P.
Hermann is entering the empty entrance hall of the Anhalter Station which is released for demolition. The longer he stays in the building the stronger become his memories and visions, and the more he is merging with the building until, finally, he experiences for the last time the uplifting emotion of

arrival at the "motherly cave of railways" (Walter Benjamin).

Information

The film is set in the ruins of the one-time Anhalter Station in Berlin (Kreuzberg) in the end-fifties when the gigantic station cathedral was still embellishing the townscape, until it was blasted in 1960.

Anhalter Station - a myth

"Anhalter Station" of Berlin's once imposing landmark only the poor rest of the small cab-stand has been left. Although the station was massively damaged during the war, the train service continued until 1952, when the station - together with the other four terminals of Berlin - fell a victim to the pulling-down madness of the rebuilding era.

It was this capital "on the holding siding", forgotten and filled with reminiscences of splendid times, which impressed me most during my childhood in the West Berlin of the seventies. Everywhere you could find traces of the past: gaps between buildings, ruins, wilderness - places of meditation. At that time I discovered Berlin as a city, and its history. Unforgettable are the trips on the urban railway (the S-Bahn) through the divided metropolis. Its old cars carried me through a townscape of a very particular kind. There were, for example, the ghost stations like "Potsdamer Platz", "Unter den Linden" or "Oranienburger Straße" through which the trains had to roll very slowly but were not allowed to stop. These scarcely illuminated stations passed by the windows like hallucinations, like places of a mysterious city, and the ride was constantly accompanied by the typical humming and fizzing of the S-Bahn rumbling on the old tracks.

These after war aesthetics of improvising character, which had been conserved by the Wall, is more and more disappearing now.

Technical Details:

- 35mm; colour
- Length: 13 min.; 337 meters
- Screening format: 1:1,37; 24 fr/sec.
- Sound: Dolby Digital SRD
- Value: 304,-€

Biography

Daniel Höpfner

Born in 1971 in Neuburg an der Donau, 1972 moving to West-Berlin.
1987 first filmexperiments on Super-8. 1988-1995 freelance musician, music for dance theatre und low/no budget films. Studied animation at the HFF "Konrad Wolf" in Potsdam-Babelsberg. Since 2005 freelance filmmaker/musician.

Filmography

- Die Rache der Tiefseefische -1993
- Who are the brainpolice ? - 1994
- Polymorphia -1997
- Jetty - 1998
- Cherchez la femme - 2002
- Anhalter - 2007

Participation on other films

- Camera in „BSSS“ by Felix Gönnert - 1999
- Animation in „Covered with chocolate“ by Ansgar Ahlers - 2000

Crew:

Soundrecordings, Mixing: Dietrich Körner

Editing: Rudi Zieglmeier

Director, Camera, Set, Animation, Soundediting: Daniel Höpfner

Assistence: Iris Niedermeyer

Percussion Instruments, Cimbalom: Luigi Gaggero

Additional recordings: Deep-Sound-System: Günter Auerhammer, Dirk Rafflenbeul

Costumes: Gisela Pestalozza

Deflickering: Optical Art Film & Special Effects GmbH, Harald Lehmann, Maggi Selchow

Laboratories: CinePostproduktion GmbH & Co. KG Geyer Berlin, Gabriela Schultze

Online: Matthias Albrecht

Colorist: Ivar Beer

Production: Daniel Höpfner - Phaenomenfilm

Coproduction: Holger Lochau - HFF „Konrad Wolf“ Potsdam-Babelsberg

Finacially supported by the FFA German Federal Filmboard



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