



THE GOALIE'S ANXIETY AT THE PENALTY KICK



Arthur Brauss and Erica Pluhar in *The Goalie's Anxiety at the Penalty Kick* (West Germany/Austria 1971) by Wim Wenders
© Wim Wenders Stiftung 2014

Having remained commercially unavailable for over three decades, the new 4K restored and remastered version of Wim Wenders' 1972 classic *THE GOALIE'S ANXIETY AT THE PENALTY KICK* receives its UK premiere at the historic Regent Street Cinema, London on 31st October 2017.

Commissioned by the Wim Wenders Foundation and supervised by director Wim Wenders, this long-awaited remastered release comes to UK cinemas from January 2017 and will then be available on dual-format Blu-ray and DVD from 26th February with a comprehensive array of extras including an exclusive interview by Wim Wenders.

The goalkeeper Josef Bloch (Arthur Brauss) is sent off after committing a foul during an away game. This causes him to completely lose his bearings. He wanders aimlessly through the unfamiliar town, spends the night with the box-office attendant of a movie theatre (Erika Pluhar) and strangles her the next morning. But instead of turning himself in or fleeing, Bloch then goes to his ex-girlfriend's (Kai Fischer) place in the country and passively waits there for the police to come and arrest him.

As Wenders himself has stated, the visual idiom of Hitchcock's films provided the model for his debut film. He adheres minutely to the thoroughly "cinematic" source, a novella by Peter Handke. With his cameraman Robby Müller and his editor Peter Przygodda - both of whom had already worked with him on his film thesis at the HFF (Munich University of Television and Film) - in *THE GOALIE'S ANXIETY AT THE PENALTY KICK*, Wenders set forth a collaboration that would weld this team together for years.

**“His technique of using images to keep the plot intact makes
THE GOALIE'S ANXIETY AT THE PENALTY KICK a milestone
in young German cinema.”**

Frankfurter Allgemeine Zeitung

THE RESTORATION



The Wim Wenders Foundation began to digitally restore Wenders' films in 2014, under the direct involvement and supervision of Wim Wenders. As a result of this work, the public is today once again able to experience these films in optimal quality.

Due to un-cleared music rights (Wenders had used many of his favourite songs coming out of radios and jukeboxes) *THE GOALIE'S ANXIETY AT THE PENALTY KICK* remained unavailable for three decades. Acquiring the rights to all that source music in hindsight would have cost nearly as much by now as the original production of the entire film...

Within the scope of the restoration of the film on behalf of the Wim Wenders Foundation, it was possible to obtain the rights to several of the original songs. Other pieces had to be replaced by new songs and lyrics. Those were produced using period instruments and analog recording techniques from the 1950s and '60s to imitate the sound of that time as faithfully as possible.

The film's mono sound mix was not altered in any way. A new mix, let alone in stereo, was impossible, as the original magnetic tapes were destroyed by vinegar syndrome. As such, only the mono mix remained available.

The digital restoration of the film was done in 2014. For this purpose, the original 35 mm color negative film was scanned, retouched and color corrected in a resolution of 4K.

All work was carried out at ARRI Media, Berlin and DIE BASISberlin.

Restoring Wenders' body of work represents one of the central missions and greatest challenges of the Wim Wenders Foundation. Further information is available here:

<http://wimwendersstiftung.de/en/digitization/>

Wim Wenders on the music for THE GOALIE'S ANXIETY AT THE PENALTY KICK:

“When I shot my first feature film ‘The Goalkeeper’s Fear of the Penalty Kick’ (based on the novel by Peter Handke) in 1971, German public television station WDR was the main sponsor. Back then, co-productions between cinema and television in the sense that we are familiar with them today didn’t exist yet. Since I didn’t even dare to dream of any other uses for the film than German movie theatres and of course television, I definitely didn’t skimp on my music selection when it came to the source music back then and I put a lot of my favourite songs in the film. The German rights were covered by GEMA (the German equivalent of ASCAP) anyways. As the film then did in fact go on to enjoy an international (albeit modest) career, for instance winning the International Film Critics’ Award at my first festival in Venice in 1972, being screened at MoMA in New York etc., the question of the music rights became a problem for and then finally an obstacle to distributing the film. That’s the reason why ‘The Goalkeeper’s Fear of the Penalty Kick’ has neither been available for cinema screening nor on DVD for decades now. In the scope of the extensive 4K restoration of the film, the Wim Wenders Foundation obviously had to come up with a solution to this problem as well, in order to be able to make the film available again around the world. Any attempt to obtain all of the rights to the original music, and that for the whole world to boot, would have been completely delusional. The price for such an undertaking would have approached that of the original production costs for the entire film, which would of course have represented an absurd investment on the part of the foundation. For this reason, we only purchased the rights for some of the original pieces, in particular for those in the background of scenes with dialog. By contrast, where other songs are heard in passing emanating from jukeboxes or radios, we decided to simply produce new ones. Michael Beckmann put a band together for this purpose and wrote new songs and lyrics with them. Really beautiful tunes were created in the process, tunes which are every bit as good as the original songs. The guys managed to imitate the sound of the Sixties as faithfully as possible. In order to achieve this effect, they worked with instruments and analog recording techniques from the 50’s and 60’s. As a result the difference between old and new is imperceptible or nearly so in most cases. We didn’t change anything in the original mono sound mix for the film, and of course we also didn’t make any changes to Jürgen Knieper’s original score. I really hope that these music substitutions will not bother anyone. They were the condition for being at all able to have the film seen once again.”

Courtesy of The Wim Wenders Foundation. www.wimwendersstiftung.de/en/

THE GOALIE'S ANXIETY AT THE PENALTY KICK

West Germany/Austria 1971

FESTIVALS & AWARDS

1972 Venice Film Festival: FIPRESCI-Preis

FORMAT

Length: 100 min, 2749 m
Format: 35mm color, 1:1,37; Stereo
Original Language: German
4K Restoration and new sound mixing 2014

CREDITS

Production:

Produktion I im Filmverlag der Autoren (München)

Director:

Wim Wenders

Producer:

Thomas Schamoni, Peter Genée, Wim Wenders

Screenplay:

Wim Wenders, based on the novel of the same title from Peter Handke

Director of Photography:

Robby Müller

Editor:

Peter Przygodda

Sound:

Rainer Lorenz, Martin Müller

Cast:

Arthur Brauss (Josef Bloch), Kai Fischer (Hertha Gabler), Erika Pluhar (Gloria T), Libgart Schwarz (Anna), Rüdiger Vogler (Idiot), Marie Bardischewski (Maria), Michael Toost (Salesman), Bert Fortell (Customs official), Edda Köchl (Girl), Mario Kranz (school handyman), Ernst Meister (tax inspector), Rosl Dorena (woman on bus), Rudi Schippel (janitor)

Dialogue:

Wim Wenders, Peter Handke

Script:

Ulli Stenzel

Assistant Camera:

Martin Schäfer

Music:

Jügen Knieper

Songs: Roy Orbison, The Tokens, The Troggs, Them, Parrish & Gurvitz, Lovegrove feat. Grant Stevens, Lovegrove, Lovegrove feat. Pål Flåta, Lovegrove feat. Gemma Ray, Lovegrove feat. Grant Stevens

Technician:

Honorat Stangl, Hans Dreher, Max Panitz, Volker von der Heydt

Production Manager:

Eberhard Maier

Set Design:

Rudolf Schneider Manns-Au, Burghard Schlicht

Make-up:

Sybille Danzer

Still Photographer:

Andrej Reiser

Production Manager:

Peter Genée

Production Assistant:

Martin Hennig

Office:

Veronika Schmidt

Assistant Director:

Veith von Fürstenberg, Klaus Bädekerl

In Cooperation with:

Österreichische Telefilm Fernsehproduktion AG (Vienna) Primary

Shooting:

19.08.1971 – 28.10.1971 in Vienna, Jennersdorf near Graz and in the Burgenland region

UK and Ireland Distribution:

AXI Films

For press requests and stills, please contact:

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