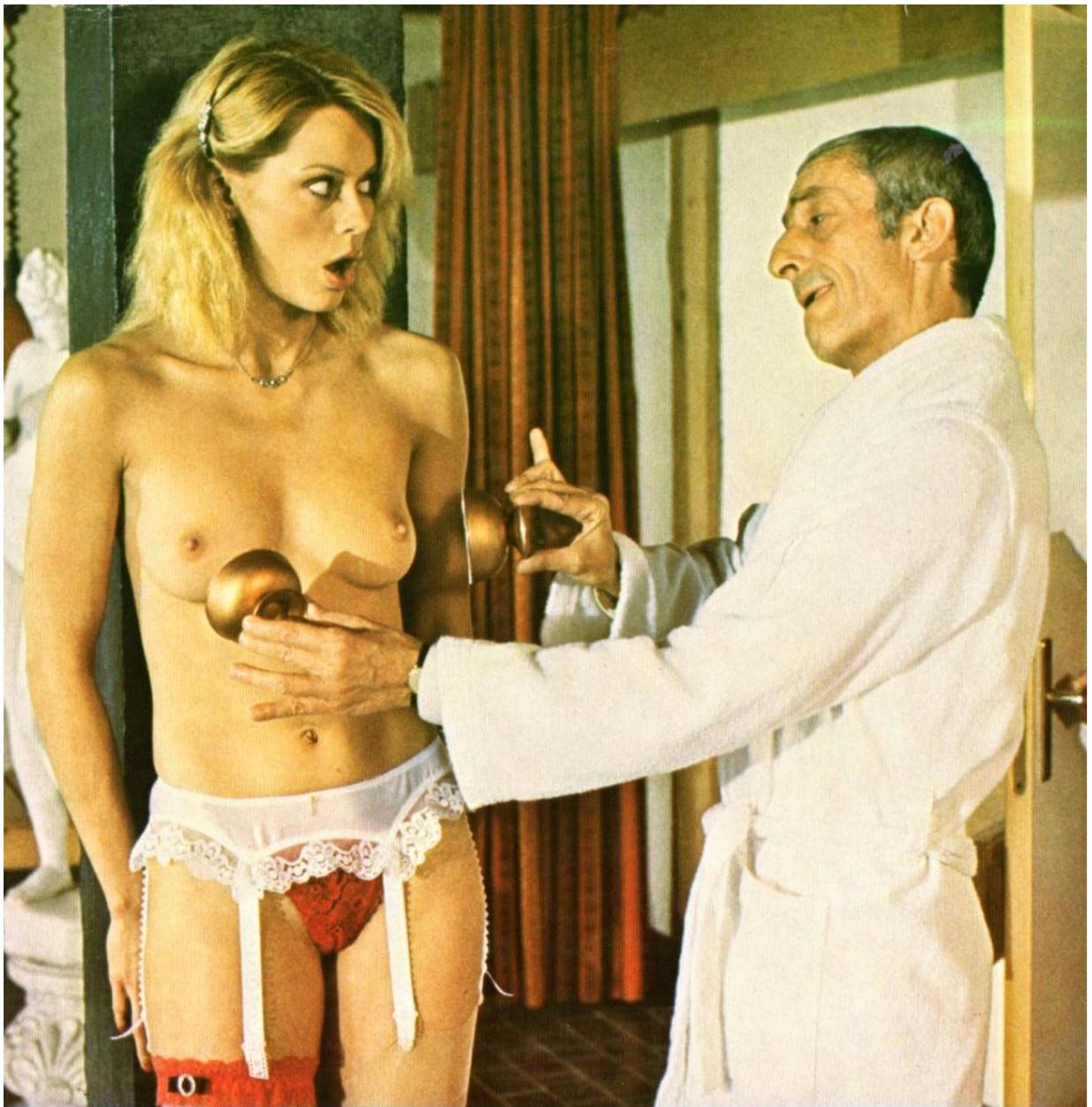


FILM FUN

2



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Cover picture: Hurra-die Schwedinnen sind da



Come with your hunting horn between my

(Tyrolean sex fun in the seventies)



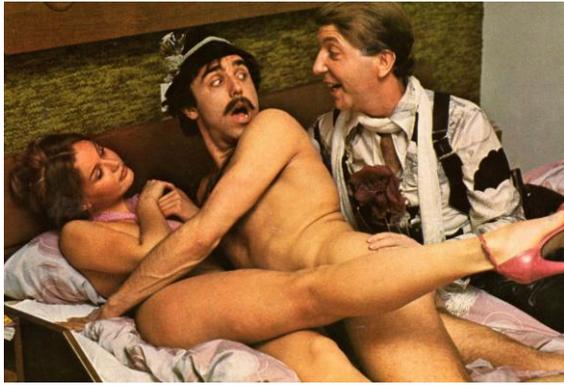
In the early seventies there was a strange phenomenon. Germany produced spicy movies, basically soft porn, under the headings "Tiroler Movies" and "Hausfrauen Reports". They did not come out of the blue, there was a history behind it. In the sixties, movies could only present the subject of sex if it had a scientific guidance as part of the film.

So you saw sex education in the films of one Dr. Oswalt Kolle. Professional actors and actresses did not appear in these movies, just amateurs performed the delightful and colourful scenes. Those movies I have never seen, I was still below the permitted age of eighteen. But one day in Haarlem, just after running away from a boring birthday party, I saw round the corner that at the Lido something was being shown on a cruise boat with bold love scenes. It seemed harmless, but soon there was a doctor with a wagging finger pointing out to the public the dangers of free sex. This was closely followed by close-ups on the big screen of festering genitals. Before I started to vomit I left the room.

In the seventies the pedantic doctor character was no longer needed, all shackles were free in these German and Austrian film productions. For convenience, I call them, the German films. From 1973 to 1978 I was a film critic for the newspaper Het Parool. I was the second man after CB (Cees) Doolaard, who was the regular critic.



I had read Het Parool at home since my childhood. For a few years, I had delivered it door by door, as a paper boy. Now, I went to work for it as critic. Het Parool was a socialist newspaper targeting Amsterdam. Cees and I had an independent movie page that appeared every Friday in the newspaper, where we could do what we wanted. It was understood by the main editors that the newspaper was aimed to everyone and, therefore, films were also reviewed for the man (and woman) on the street who went to the local movie theatre to see a western, a thriller, a kung-fu film, a black exploitation film or an adult film.



From Monday to Wednesday, during press viewing we saw, the "big" and artistic films that certainly got a lot of attention in the newspapers. On Thursday, I ran from one cinema in the neighbourhood to another to watch the "small" work, to which I did not devote more than 100 words. The important films I signed with my full name, the "small" works with Th.O. My schedule on Thursday could be as follow: half past nine: Cineac Damrak for a classic action movie. Half past eleven: The Parisien or Central (cinemas that belonged together) on the corner of the Nieuwendijk: an adult movie. Half past one: hard action movies at the Royal in the Nieuwendijk and then, at a quarter to four, in the Corso, or Plaza or Roxy some up market movie that had not previously been shown But it also happened that I had to see in the evening another movie. In any case, I before ten o'clock I had to write my reviews, titles inclusive, at the editorial office of Het Parool.



Towards the deadline I pounded on the typewriter, having not always watched all the films completely. After twenty minutes, I could tell whether love was well made in Tyrol or if the Kung Fu fighters did their best.

Distributors had devised attractive titles for the Tyrolean movies : *Come with your hunting horn between my Alps*, *Merry quickies in Tirol*, *Two weirdo's in Tyrol* and the *Tyrolean under skirts*.

The genre of the mountain stories actually existed for a long time. They were called Heimatfilms. Popular actors and actresses before, during and after the war had experienced in these films the most basic romances, where old actors played the role of parents and there was always the participation of comedians for comic relief. The Heimatfilms were never very popular in the Netherlands, but with the Tyrolean films it was different. For in those colourful productions the actors and actresses knew exactly how fast they had to throw their clothes off and jump onto each other.

Only **bumsen** (plainly said: #fuck#), where they always did "it", did not really take place because actors and actresses were never completely naked. But the sounds that they made suggested otherwise. I began to wonder whether much more spectacular things were happening outside the shooting... Or did they sit neatly in the evening to sing in front of the chimney? I could not believe it, but the magazines never made any mention of anything "spectacular" going on outside the filming shootings. The films were made by skilled professionals. Franz Joseph Gottlieb directed a few. He was also responsible for the adaptations of Edgar Wallace's movies and the films with Lex Barker as Kara Ben Nemsis, the hero of Karl May.

Even Bueno de Mesquita and John Kraaykamp participated in Tyrolean films as comic input, but they were correctly dressed. After all, they were very well known in Germany from the TV.

The popularity actually came to an end when real porn movies started to be shown in sex cinemas and also in the Parisien and Central. The Tyrolean genre was based on suggestion, the hard core porn left no misunderstanding as to what you got to see.

In October 1978, I returned from Hollywood via Canada. I sat on the plane next to the former Prime Minister Joop den Uil who had been together with other socialists to a Congress. He asked me who I was and I told him that I was a filmmaker who also wrote in *Het Parool* about films. There was a pause and then he said, "Ah, Th.O from the porn!" And then I thought: so those minor jottings have not at all been for nothing.

Th.O.



Bonte ervaringen van schoolmeisjes

PARISIEN

„Wat meisjes lekker vinden” van Ernst Hofbauer is iets anders dan wat de originele Duitse titel „Was Schulmädchen verschweigen”. Hoe dan ook, de meisjes gaan er weer fiks op los. Een meisje pikt de „amant” van haar moeder in, maar aan het eind van het verhaal zijn moeder en dochter een ervaring rijker en als grootste vriendinnen lopen ze door het bos.

Een ander verhaal vertelt van de jongen Sascha die het seksueel moeilijk heeft. Zijn vriend wil hem daar overheen helpen en stelt hem aan een vrijmoedig meisje voor. Maar dan komt op het spannende ogenblik de aap uit de mouw; alle moeite is voor niets geweest. Sascha houdt van Max en helemaal niet van meisjes. Is dat geen verrassing?

Th. O.

Uitbundige sex op het Tirolse land

NÖGGERATH

Wie na een bezoek in de Parisien nog geen genoeg van het „bumsen” heeft, kan verder gaan in de Nöggerath met exact dezelfde acteurs als in de vorige film. Maar „Tiroler slippertjes” van Siggie Götz (hij zal wel Sigmund heten) is nog vervelender en dommer. Het Tirolse platteland staat model voor platvloerse lol en het overmatig uittrekken van de leren broek en het kanten onderbroekje. Het lachen vergaat je al in de eerste minuten als de onbekende Italiaanse acteur in zijn zoveelste rol van warmbloedige gastarbeider zich op de Duitse mädel stort. De rest laat zich denken.

Th. O.

Dolkomisch sexvertier

PARISIEN

De grootste grapjas uit de Duitse pornofilms Josef Moosholzer is als vrouw verkleed in 'De nichten' van Charlie'. Hij speelt een eigenaar van een sexkledingzaakje die met zijn twee partners graag wil doordringen in het atelier van een fotograaf die zich specialiseert in naaktfoto's. Maar de fotograaf weigert mannen in de studio toe te laten, dus de drie textieljongens komen in damestenu hun diensten aanbieden.

Dat levert enige dolkomische ogenblikken op, waarbij het grijpen en verleiden van de naaktmodellen centraal staat. Het is vaak een wat moeizame lach, maar over het algemeen is het best leuk gedaan.

Th. O.

Stiefvader pleegt ontucht met dochter

PARISIEN

Ernst Hofbauer houdt de moed er in met 'Schulmädchen report nr 9', waarin hij wederom begrip vraagt voor de opgroeiende jeugd en niet wil veroordelen. Hij maakt het de ouderen in dit oordeel wel moeilijk, want de problemen variëren dit keer van een stiefvader die ontucht pleegt met de dochter van zijn vrouw en een meisje die haar werkeloze vriend wil helpen om via het bed een baantje voor hem te regelen bij een van zijn kennissen.

Al deze personen hebben weer te maken met een feestje en na afloop gaan twee auto's in de vernieling met twaalf feestgangers die te veel hadden gedronken. Deel negen is niet beter of slechter dan de voorgaande, maar in het geheel van de Duitse sexfilm best om aan te zien.

Th. O.

(Goud)schat in de alpen

PARISIEN

In „Auf in's blau karierte Himmelbett” („Dolle pret in een Tiroler bed”) draait het zoals gewoonlijk om de mooie meiden die in stal en hooiberg voor het grijpen liggen. Zo gaat het al twee jaar in de Alpen, maar deze keer is er ook nog het verhaal bij bedacht dat er een goudschat zou zijn verborgen in de weide.

Het hele dorp, met de burgemeester voorop, legt daarom het vrouwenvolk naast zich neer om in de aarde te wroeten. Ze worden echter behoorlijk in de maling genomen door een reizende koopman die de streken van de burgemeester aan de kaak stelt. Veel lol, maar voor liefhebbers misschien toch wel te weinig sex.

Th. O.

Matige thriller met sexgenot

7-1-77

En ze genoten van de liefde
Amsterdam: Centraal

De harde porno de bioscoop uit en het zachte Duitse bumswerk mag weer vertoond worden bij gebrek aan beter.

Deze week „Jet Sex-und sie geniessen die Liebe”! (En ze genoten van de liefde) waarin een ex-gevangene compleet met mercedes en een kale chauffeur een vrolijk leventje probeert te leiden door in relaties te wroeten en daar fiks geld mee te verdienen. Soms moet deze film een thriller voorstellen en dan weer een brok porno, maar de kwaliteit is van dien aard dat het niets bijzonders is.

Th. O.

Platte ongein in Heidelberg

PARISIEN

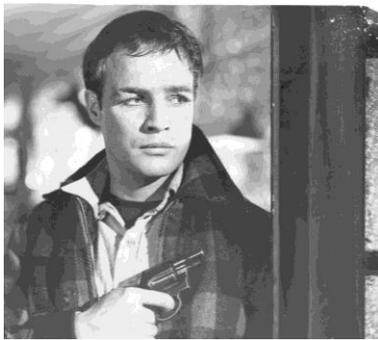
„Ik heb mijn onschuld in Heidelberg verloren” („Oh Schreck, mei Hos' ist weg”) is een titel die de armoede van de fantasie van de makers en verhuurders van dit miserabel werkstuk goed tot uitdrukking laat komen.

We zijn weer in Beieren en daarna in Heidelberg om kennis te maken met de Amerikaan Jonathan die van Duitse huize is en die naar de Heimata is gekomen om een erfdeel op te eisen. Dat is een hotel dat zijn overleden broer tot bordeel heeft getransformeerd en de timide Jonathan moet veel remmingen kwijt raken om aan de algemene sex-ongein mee te doen.

Th. O.

MOVIE QUOTES

Michael Caine: My friend asked the producer about the budget of the film and he said: "I can tell you what the cocaine budget was-\$ 750,000" My friend thought for a moment and then said, "Well, you can find it all in the film."



Marlon Brando: Comedians are known as tragic people.

Hanna Schygulla: If Rainer Werner Fassbinder found someone who wanted to suffer, he made sure that it happened and he enjoyed it. He was like a cat that comes to you with outstretched claws. You never knew if he wanted to pet you or scratch you.



Fernando Rey: You watch a Luis Buñuel film and you think of a complicated mentality, perhaps twisted, with many complexes about sex and religion. But no, he was clean, as clean as a baby. So smart and so clean ... fresh! Everything I do reminds me of him because he surprised me. The same with Orson Welles. They still amaze me even after their deaths and my 150 films.

Madeline Kahn: Mel Brooks is sensual with me. He treats me like an uncle. A dirty uncle.



Stanley Kubrick: Sergei Eisenstein only seems to have form and no substance. Charlie Chaplin is just content and no form. No one could make a movie seem simpler than Chaplin and nobody could devote less attention to the story than Eisenstein. But both are great filmmakers.

Orson Welles: I'm not bitter about the way Hollywood has treated me, but about how D.W. Griffith, Joseph von Sternberg, Buster Keaton and many other directors they have let stand in the cold.



Billy Wilder: about director Otto Preminger who played camp commandant in his film *Stalag 17* and was known for his tough way of treating actors and actresses: I hear Otto is on holiday ... in Auschwitz.

Frank Capra: I was wrong with the drama films I directed. I thought that there had to be plenty of crying scenes in drama but you only have drama when the audience cries.



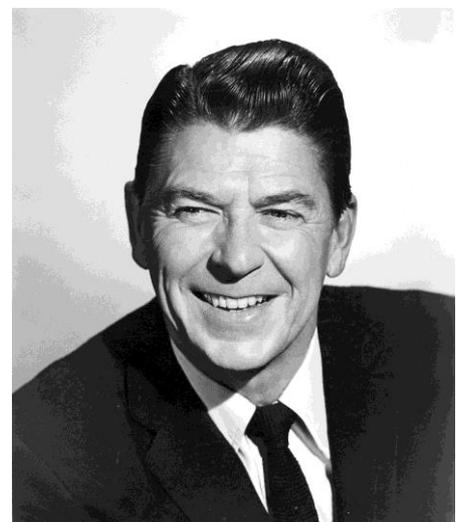
Woody Allen: I've never made a movie that came out as close as a masterpiece.

Peter Fonda: I do not believe that Europeans are capable of making better films: they cannot even keep their toilets clean.



Peter O`Toole: Even with the most creative people in the world the chances that you make a successful film are 10 to 1.

Henry Fonda (on former colleague Ronald Reagan, later President): When I hear Reagan speak I have to throw up.





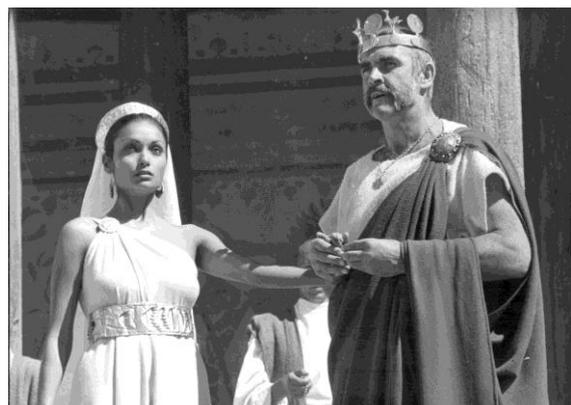
Christopher Lee (famous for his many performances as Dracula): There are so many vampires in the world you only need to think of the film world.

James Stewart: My God, Jean Harlow, she was beautiful. She was wearing a low-cut dress and I had to kiss her. Well ... I was just ... it was just my most memorable movie kiss.

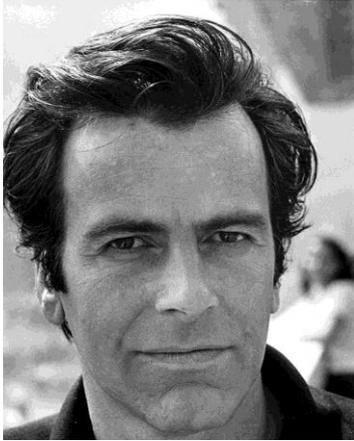


Michel Piccoli: I was the only protagonist in a film that never got to kiss Brigitte Bardot. *In Le Mepris*, I asked: Will you make love to me and she answered: "I loathe you". That's enough to destroy the career of any actor.

John Huston: May I point out that with regard to actors who go into politics, I think Sean Connery should become King of Scotland.



In memoriam



MAXIMILIAN SCHELL

(8-12-1930 Vienna --1-2- 2014 Innsbruck, Tirol)

Maximilian Schell was a talented and intense actor who was born in Vienna, but fled from the Nazis with his parents to Switzerland. They noticed him already at a very young age as he played Hamlet for TV. In 1958, Hollywood discovered him for a role as a German soldier alongside Marlon Brando in *The Young Lions*. That role would stigmatize him as the performer of Nazis in American films.

However, he went on to perform a greater variety of roles produced in Europe. In 1961, he received an Oscar for his portrayal of the fanatical supporter of war criminals in *Judgement in Nuremberg*. Schell also directed several films, including a documentary about Marlene Dietrich: *Marlene* (his co-star in *Judgement in Nuremberg*) where she was only heard but not seen. Schell received an Oscar in the documentary category.



Judgement in Nuremberg, with Richard Widmark

Maximilian Schell roles included Zar Peter the Great for TV, a traumatized soldier in *The Condemned of Altona* and Otto Frank in TV adaptation of *The Diary of Anne Frank*.

SHIRLEY TEMPLE (1928-2014)

She was the greatest child star of the thirties. Mothers wished that their daughters looked like her. Since 1934, she starred in a series of cheerful films such as *Little Miss Marker*, *Wee Willie Winkie*, *Dimples* and *The little princess* where she sang and danced boisterously. But in 1940 it was over. She tried to go on as a teenager, but she was not successful and after some TV work she stopped all together.



The Littlest Rebel

First she was married to actor John Agar for a couple of years, then she married producer Charles Black. An avid supporter of the Republicans, Temple was first appointed as Ambassador of Ghana and then of Czechoslovakia. She herself advised parents not to sacrifice their children to the film industry.

PHILIP SEYMOUR HOFFMAN (23-7-1967 Fairport, NY---- 2-2-2014
Greenwich Village, NY)

His death from an overdose of drugs came as a shock. Hoffman was considered one of the most talented theatre and film actors of a new generation. He lost himself totally in a role and was always memorable. He was recently praised for his role as a cult leader in *The Master*, also for his role of a priest who might have committed child abuse in *Doubt* and as a musician in *A late quartet*. And if he was in a crap film as (a villain) as in *Mission Impossible 3*, he was the only thing watching in that movie . In the same year (2005), he played writer Truman Capote in *Capote*. for which he received an Oscar. Hoffman was destined for a long time to play interesting roles because the offers flooded in. After his death, there will also be a few more movies coming out with him. What a loss to the theatre and film world!



HANS VEERMAN (14-3-1933 Hilversum--- 5-1-2014 Utrecht)



In his youth, he only acted on the radio but later Veerman became a much in demand character actor for films and TV movies. Solid and reliable, with an impressive voice, he appeared often in roles of authoritarian and unreliable figures. Films (among others): *Tiro*; *Two women*; *A flight whimbrels*; *The spin doctor*; *A Taste of Water*; *Splashes* and culminating as the man who was strangled in *The lift*.



HEINZ RÜHMANN: AN ACTOR FOR EVERY YEAR



Since 1926 until his death, Heinz Rühmann (1902-1994) made around 112 movies for both the big screen and TV. He played the lead part in most of these films, and he is still regarded as one of the most popular German actors. There was only one actor who could equal him, and that was Hans Albers. Heinz Rühmann has still not found a worthy successor. Rühmann learned the art of theatre from the great actors of his time: Emil Jannings, Werner Krauss, Gustaf Gründgens and Kurt Gerron. And even from the remarkable Peter Lorre, who soon became world famous for his role as a child killer in Fritz Lang's film *M* (1931).

But all the actors had one thing right: theatrical, bombastic acting in movies - especially when the sound came – it was often quite bothersome. Heinz Rühmann had a different style. He lacked anyway the imposing stature of theatre actors, he was small and he acted "small", i.e. he under acted, which was good enough for the camera. With small gestures and grimaces he perfectly controlled how to behave in front of the camera in order to get the best effect on the big screen.

The cinema audience were delighted with him, and besides, he did not play great dramatic roles as Faust or Henry the Eighth, he was the small German bourgeois with whom many in Germany identified.



Rühmann was extremely famous in Europe. Well-known films were: *Mustergatte Der*, *Der Mann der Sherlock Holmes war* (with Hans Albers), *13 Stühle*, *Der Mann von der man spricht* and *Drei von der Tankstelle* was his big break. He stood at the top of the German film industry and did everything to make quality movies and maintain his position. His strength was not only that he under acted, but also that he portrayed sympathetic characters with humour. He was not a comedian, but a subtle comic actor.

But when the dark years of the Nazis arrived German cultural life was thrown upside down. Filmmakers and stars went abroad because they were Jewish or disagreed with Hitler. Many often found employment in Hollywood and so a constant flow of great artists left Europe. Where was Heinz Rühmann actually?



Der Mann der Sherlock Holmes war

In a recent documentary about his life on the German RTL, his son Peter and producer Arthur Brauner criticized the great actor. He was accused of being an opportunist who was much less of a timid schmuck than his roles, if he was to survive in the Nazi era. There were a number of contemporaries who volunteered to be used by Hitler, such as Werner Krauss and Heinrich George, who were able to continue their careers successfully, and had many followers. When at the end of the war a British officer asked Heinz Rühmann to explain why he had not taken more distance from the Nazis, Rühmann replied, "but I wanted so badly to act" Not as bad as UFA boss, director Wolfgang Liebeneiner, who many years later acknowledged on TV, during an interview with his daughter, that he would work for the devil if he could make films.

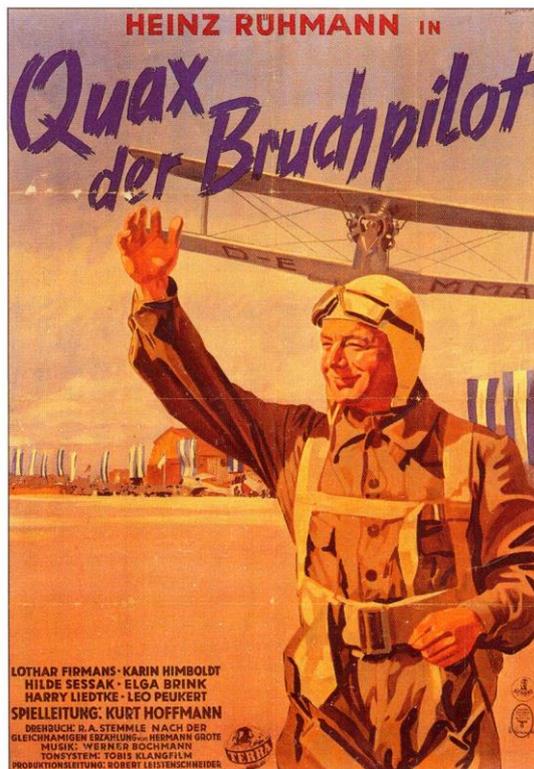


Hertha Feiler

Heinz Rühmann, Hans Albers and Hans Moser were so popular that they were almost untouchable, but they were married to Jewish women. They got away with it for some time, until 1938 when they were called to account by Hermann Goering who made them understand that they had to dump their wives. Otherwise they would be sent to a camp. And so, Hans Albers divorced his wife, spent the war with another woman, but after the war managed to get his previous wife back from Switzerland and remarried her, a true gentleman. Heinz Rühmann was more pragmatic; he said goodbye to his Mary, divorced her and sent her money to Switzerland. He continued to support her, but a year later went looking for a new wife. As if he replaced a dog. Margot Hielscher, a well-known actress at the time, says in the documentary that she was about to have an audition to become Rühmann's new wife, but she refused. It became finally the actress Hertha Feiler. They remained married for a long time.

Mary never returned. During the war he had a lot of success with movies such as *Quax der Bruchpilot*, *Kleider machen Leute* and *Der Gasmann*. And especially in those dark war years, there was a craving for the funny movies of the German comedian. After the war, Rühmann did not stop working. He had not lost his fans, they did not blame him, how could they, most people had stood with their hands up to their leader. There were difficult years mainly because he financed his own movies, and that ended in a catastrophe. He lost a lot of money.

There were many new actors like Hansjörg Felmy and Curt Jurgens, but in his genre, there was no competition. He remained the only major actor in the tragicomic genre.



. The successes came again: *Der Hauptmann von Köpenick* was tailor-made for him. The true story of a petty criminal who manages to get hold of the uniform of a captain and then who steals money from the safe-deposit box at the town hall.

Everyone is impressed by a guy wearing a impressive uniform and thus pretends to be an authority that must be obeyed. And the role of soldier Svejek was tailor-made for him. When he was sixty years old the serious roles arrived: *Der Jugend Richter* and the role of *Commissioner Maigret*. He even was invited to Hollywood in 1963 to act together with many other stars, in *Ship of fools*. It was about colourful passengers travelling on a ship sailing from Mexico to Europe just before the outbreak of World War 2. It did not turn out well for Rühmann, he might have been a very well-known actor in many European countries, but nobody knew him in America. He could walk in public without being recognized and that was something new to him. Among major stars such as Vivien Leigh, Simone Signoret, Jose Ferrer and Lee Marvin, even minor actor Oscar Werner from Austria had a reasonable Hollywood reputation. To make matters worse Rühmann played a Jewish man, while it was precisely a few Jewish actors from the cast who had fled Nazi Germany. Heinz Rühmann was literally a little actor among those names and felt miserable. So he went back to Germany . There he was received with open arms and went right back to work in a new movie.



Der Häuptmann von Köpenick



Der Jugendrichter with Karin Baal



Ship of Fools with Michael Dunn / Alf Kjellin

In 1993, a year before his death, he played his last minor role in Wim Wenders film *Im weiter Ferne, so nah!* in which Mikhail Gorbachev made a guest appearance. All the attention was given to Gorbachev, Rühmann was out played. He left a large body of work.

