



***Rosenstrasse (Street of Roses)* is a Spring, 2026 LVCA dvd donation to the Ligonier Valley Library. Below is Kino Ken's review of that Columbia Tristar Home Entertainment dvd.**

12 of a possible 20 points = *1/2 = above-average film**

**Germany / United States 2003 color 136 minutes
 subtitled live action feature drama Studio Hamburg/ Tele München Fernseh
 Produktionengesellschaft / Get Reel Productions / FilmFernseh Fonds Bayern /
 Filmförderung Hamburg / Filmboard Berlin – Brandenburg / Eurimages /
 Filmförderungsanstalt / Beauftragte der Bundesregierung für Kultur und Medien
 / Nederlandse Christelijke Radio-Vereniging / Dutch Film Fund / CoBo Fonds
 Producers: Richard Schops, Henrik Meyer, Marcus Zimmer, Volkert Struycken,
 Errol Nayci, Kerstin Ramcke
 Samuel Goldwyn Films / Columbia Tristar Home Entertainment**

**Key: *indicates outstanding technical achievement or performance
 (j) designates a juvenile performer**

Points:

1 Direction: Margarethe Von Trotta

- 1 Editing: Corina Dietz**
- 2 Cinematography: Franz Rath**
Stills Photography: Jan Betke
- 1 Lighting: Traudl Nicholson (Color Timer)**
Special Visual Effects: Markus Drayss, Michael Lanzensberger, Frank Rueter,
Dominik Trimborn, Christian Wieser
- 0 Screenplay: Margarethe Von Trotta and Pamela Katz**
- 1 Music: Loek Dikker**
Music Mixing: Michael Hinreiner
- 1 Production Design: Heike Bauersfeld**
Art Direction: Michael Düwel
Set Dressing: Beate ter Schüren
Costume Design: Ursula Eggert
Makeup: Gerhard Nemetz, Mia Schöpke, Lexa Deinhardt, Nicola Faas,
Ann-Kathrin Guballa, Juliane Wex
- 2 Sound: Eric Rueff**
Sound Editing: Christof Ebhardt, Magda Habernicke, Annette Prey,
Marcel Spisak
Sound Effects: Sören Blüthgen, Joo Fürst, Lisa Geffcken-Reinhard
Sound Mixing: Max Rammler-Rogall and Eric Rueff
Casting: Sabine Schroth and Iris Mueller (extras)
- 2 Acting**
- 1 Creativity**
- 12 total points**

Cast: Katja Riemann (Lena Fischer, age 33), Maria Schrader (Hannah Weinstein, daughter of Ruth Weinstein), Martin Feifel (Fabian Fischer, husband of Lena), Jurgen Vogel* (Arthur von Eschenbach, brother of Lena), Fedja Van Huet (Luis Marquez, fiancé of Hannah Weinstein), Doris Schade* (Lena Fischer, age 90), Thekla Reuten* (Klara Singer), Jutta Wachowiak* (Frau Goldberg), Jan Decleir* (Nathan Goldberg), Jutta Lampe (Ruth Weinstein, age 60), Svea Lohde (j) (Ruth Weinstein, age 8), Carola Regnier (Rachel Rosenbauer, Ruth's aunt), Plien van Bennekom (Marian), Romijn Conen (Ben), Julia Eggert (Emily), Lena Stolze (Miriam Süßmann), Edwin de Vries (Erika's father), Carine Crutzen (Erika's mother), Lilian Schiffer* (Erika Singer),

Sarah Nemitz (Adele), Rainer Strecker (SS-Man Schneider), Peter (Schupo 'Franz'), Roland Silbernagl (Jewish Orderly), Katalin Zsigmondy (Norissa), Hans Peter Hallwachs* (von Eschenbach's father), Gaby Dohm (Elsa von Eschenbach, mother of Lena and Arthur), Isolde Barth (Fabian's mother), Fritz Lichtenhahn* (Fabian's father), Nina Kunzendorf (Litzy), Martin Wuttke (Joseph Goebbels), Hans Kremer (Hauptsturmführer Weber), Wolfgang Pregler (Mr. Müller), Claudia Rieschel (Klara's colleague), Siemen Rühaak (Sturmbannführer = SS Officer), Burkhard Schmeer (Hauptscharführer), Heio von Stetten (Wolfgang von Welz), Carl Achleitner (SS Officer), Frank Behnke (Oberscharführer), Stacey Denham (dancer in club), Robert Dölle (Hans Singer), Lars-Kilian Falk (The Ill Man), Jean-Pierre Le Roy (Gerichtsvollzieher), Morris Perry (dancer in club), Cynthis Utterbach (singer in club), Ursula Gottert, Britta Jakobi, Cornelia Lippert, Hannelore Koch, Yvette Richter, Edie Samland, Heidemarie Schneider, Sabine Scholze, Christine Schuster, Renate Usko, Tatjana Wehmeier (women from Rosenstrasse), Susanne Frommert (Geliebte), Cécile Gujer (Jewess), Jochen Striebeck (voice of Nathan Goldberg), Björn Wenner (Gestapo officer), others

What? Yet another Holocaust film? Yes, *Rosenstrasse* is set against a background of Nazi World War II era Berlin. But the focus here is on the impact of Hitler's policies on Aryan women married to Jewish men. In late Spring of 1943, surviving urban Jews in Germany's capital who were married to Aryans were arrested and brought to a detention center on the Street of Roses (*Rosenstrasse*). This collection was done quietly and methodically by the SS. It was a suicidal move by the regime, as it eliminated many essential munitions factory workers. This the film indicates by telling Klara Singer's story (though Klara herself was an Aryan).

Rosenstrasse opens in New York City shortly after the death of Ruth Weinstein's husband. Ruth, who turns out to be half-Jewish and half-Aryan by ancestry, determines to follow ultra-Orthodox Jewish mourning rituals, a decision that drives her thoroughly secular daughter Hannah to exasperated rebellion. Why is this woman suddenly bent on observing traditional sacred Jewish rites? And what is the reason for Ruth's shunning both Hannah's non-Jewish fiancé and Rachel Rosenbauer, her presumably Jewish aunt?

Learning from Rachel that Ruth had been temporarily fostered as a child by an Aryan woman named Lena Fischer, Hannah determines on a roots research project. She embarks on an exhaustive computer search for information about such a person, discovering ultimately the particular Lena Fischer she's hunting may very well be still alive and resident in Berlin. So off she flies to Germany, leaving lamenting mother and puzzled boyfriend in the lurch. Having learned nothing from the story of Oedipus about not prying into old mysteries.

Through contact with ninety-year-old Lena, Hannah obtains specific information about her mother's childhood. Ruth's parents had apparently separated due to social pressure against mixed-religion marriages in Nazi Germany. Her dad had abandoned wife and daughter. When Ruth's mom is imprisoned, the eight-year-old is left to fend for herself. By sheer chance, she finds herself beside Lena Fischer in Rosenstrasse, both hoping for an opportunity to catch a glimpse of prisoners inside the former Jewish social center there. Lena's husband and Ruth's mother were supposedly locked up within.

It seems neither Lena nor Rachel ever informed Ruth of her parent's demise, leaving the girl to feel completely deserted during the war. Consequently, Ruth keeps a distance from any known Aryan or half-Aryan. This leads her to reject Hannah's plan to marry Luis. Thus driving a wedge between parent and offspring.

When Hannah returns to New York City with her grandmother's wedding ring, Ruth suddenly does an about-face and consents to the young woman's union with Luis, insuring future bliss of all parties and general forgiveness.

Rosenstrasse however, bypasses serious inspection of survivor's guilt, which certainly accounts for a great deal of Ruth's melancholy and suspicion of strangers. Neither Svea Lohde, who plays her as a child, nor Jutta Lampe as the adult Ruth, successfully conveys the interior life of Ruth Weinstein, leaving a deep hollow at film core. Katja Reimann's Lena Fischer is too enigmatically portrayed. She appears far too selfish to be sponsor or defender of an unrelated street waif, less maternal than calculating, insistently self-centered, relentlessly manipulative of others.

More convincing is Thekla Reuten as ill-fated Klara Singer, a woman too great-hearted for her own good and Jan Decleir as an elderly Jew resigned to fate but still aware of social possibilities.

Hans Peter Hallwach turns in a fine job of acting as a rigidly conservative paterfamilias of the von Eschenbach family.

Best of all is Doris Schade's gentle, kindly Lena Fischer at age ninety, a far mellower personality than her younger wartime embodiment and someone who could quite believably have sheltered an almost-orphan Jewish child in Hitler's Berlin.

Cinematography by Franz Rath is excellent throughout and particularly notable in capturing facial expressiveness of extras in crowd scenes.

Lighting is adequate.

Sound recording maintains maximum fidelity over a broad spectrum of volumes.

Melancholy music by Loek Dikker creates a suitable ambience for scenes observed, while Heike Bauersfeld's production design effectively makes for a believable war-weary Berlin, if only a glancingly credible modern New York City.

Overall, *Rosenstrasse* is watchable and informative, though by no means an acting showcase or cinematic spectacle. Due to one drug scene and two instances of vulgar language, it's suitable for older teens and adults only.

There are no bonus features on this dvd.