



**MUSIC  
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FILMS**

**Presents**

# **LORE**

**A FILM BY CATE SHORTLAND**

Written by Cate Shortland and Robin Mukherjee  
Based on "The Dark Room" by Rachel Seiffert

Starring Saskia Rosendahl and Kai Malina  
Produced by Karsten Stöter, Liz Watts (*Animal Kingdom*), Paul Watts,  
Paul Welsh and Benny Dreschel

Australia/Germany/UK, 108 minutes. Not yet rated.

To download hi-res images and video clips, please visit:  
<http://www.musicboxfilms.com/lore-movies-53.php>

Nominated for 8 Australian Academy of Cinema and Television Arts Awards:  
Best Film, Direction, Adapted Screenplay, Cinematography, Sound,  
Costume Design, Production Design, Best Young Actor: Saskia Rosendahl  
Winner: Audience Award, 2012 Locarno Film Festival  
Winner: Golden Starfish Narrative Feature Award, 2012 Hamptons Film Festival  
Winner: Kodak Award for Cinematography, 2012 Hamptons Film Festival  
Winner: Jeremy Nussbaum Prize for Provocative Fiction, 2012 Hamptons Film Festival  
Winner: Film Critics' Award, Hesse Award for Best Feature Film, 2012 Filmfest Hamburg  
Winner: Pilar Miro Prize for Best New Director, 2012 Valladolid International Film Festival  
Winner: Bronze Horse for Best Film, Saskia Rosendahl for Best Actress, Best  
Cinematography, Best Musical Score, 2012 Stockholm Film Festival  
Official Selection: 2012 Toronto International Film Festival-Special Presentations  
Official Selection: 2012 Sydney Film Festival  
Australia's Official Selection for the Academy Award for Best Foreign Language Film

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Deutscher Filmförderfonds

presents

In association with  
Screen NSW  
Creative Scotland

A Rohfilm, Porchlight Films, Edge City Films production

## LORE

Saskia Rosendahl  
Kai Malina  
Nele Trebs  
Ursina Lardi  
Hans- Jochen Wagner  
Mika Seidel  
André Frid  
Eva-Maria Hagen

Director	CATE SHORTLAND
Producers	KARSTEN STÖTER, LIZ WATTS, PAUL WELSH, BENNY DRESCHER
Writers	CATE SHORTLAND, ROBIN MUKHERJEE
Based on the novel	"The Dark Room" by RACHEL SEIFFERT
Executive Producers	MARGARET MATHESON, VINCENT SHEEHAN, ANITA SHEEHAN
Cinematographer	ADAM ARKAPAW
Editor	VERONIKA JENET ASE
Production Designer	SILKE FISCHER
Composer	MAX RICHTER
Sound Designer	SAM PETTY
Costume Designer	STEFANIE BIEKER
Make-Up & Hair Supervisor	KATRIN WESTERHAUSEN
Casting	JACQUELINE RIETZ, ANJA DIHRBERG
Sound Recordist	MICHAEL BUSCH
Script Editor	FRANZ RODENKIRCHEN
Dramaturg	HANNE WOLHARN
Translations	ELISABETH MEISTER
Line Producer Germany	KURT OTTERBACHER
Production Manager	AXEL UNBESCHIED
Production Coordinator	MATHIAS KRÄMER
Associate Producer	LINDA MICKO

## LORE

### ONE-LINE SYNOPSIS

Spring 1945—the German resistance collapses. As the Allied forces sweep across the Motherland, five children embark on a journey that will challenge every notion we have of family, love and friendship.

### SYNOPSIS

The year is 1945. Left to fend for herself when her SS officer father and mother, a staunch Nazi believer, are interred by the victorious Allies at the end of World War II, **Lore**, a fourteen-year-old German girl (striking newcomer Saskia Rosendahl), must lead her four siblings on a harrowing journey across a devastated country. When she meets the charismatic and mysterious young refugee Thomas, (Kai Malina, *The White Ribbon*,) Lore soon finds her world shattered by feelings of hatred and desire as she must put her trust in the very person she was always taught to hate in order to survive.

### HALF PAGE SYNOPSIS

Spring 1945—the German resistance collapses. As the Allied forces sweep across the Motherland, five children embark on a journey that will challenge every notion we have of family, love and friendship.

With their Nazi father (Hans-Jochen Wagner) and mother (Ursina Lardi) imprisoned by American and Russian forces, the children are abandoned to an uncertain fate. Lore, the eldest, (Saskia Rosendahl) takes charge of her younger brothers and sister, guiding them from Bavaria across a devastated country, towards the safety of their grandmother's house 900km away to the north.

On the road, the children struggle to survive the punishing post-war conditions as Lore begins to understand the reality and consequences of her Nazi parents' actions, their support of Hitler and his disastrous war, their direct knowledge and support of the atrocities of the Holocaust.

But as the days turn into weeks, they meet the intriguing and mysterious Thomas, (Kai Malina) an emaciated refugee with seemingly no past.

He follows the children through forest and field, and slowly, with a mixture of dogged persistence and unsettling kindness, finally works himself into their confidence.

But should Lore trust Thomas? And if she doesn't, what will become of the children? Will they survive? Lore asks us to reconsider the nature of love, guilt, and forgiveness in a battle-scarred world.

## DIRECTOR'S NOTE

When I first read "The Dark Room" by Rachel Seiffert, it resonated with me on many levels. The three distinct stories in the novel make history experiential and intimate, as each is told from the perspective of a young person trying to make sense of fascist Germany. The struggles of the characters are disturbing but also utterly moving. I was fascinated by Lore's internal landscape; a frightening place filled with a strange combination of surety and ambiguity. The book was given to me by Scottish producer Paul Welsh after a screening of my first film, *Somersault*, in Edinburgh. Liz Watts, my Australian producer, had given the book to my husband as a birthday present a few months before. There was a sense of serendipity.

Rachel writes in fragments, stark observations without commentary. It was frightening to think of adapting her novel to film, as she draws no conclusions. The story was relevant to me, in terms of what it means to be the child of perpetrators. Australia's relationship to its colonial history is suppressed, and having spent quite a lot of time in post-Apartheid South Africa and Germany, these questions are often in my mind. What would I have done in the midst of genocide and horror? Would I have stood up for the weak and persecuted or rather, like most, been a silent bystander or even worse, complicit.

The story is also close to me as my husband's German Jewish family left Berlin in 1936. It is his family photographs in Thomas's wallet. And it is his grandmother's stories that also tie me to Lore, to wanting to understand this dark and painful time. Although I speak virtually no German, I knew that the film had to be made in that language to have any level of truth. I worked with the German script editor Franz Rodenkirchen and interviewed elderly Berliners who had been members of Hitler Jugend and Bund Deutscher Mädel. Their stories and attitudes and even on occasion, a complicated nostalgia, helped me understand Lore.

The research I did, especially that into the Einsatzgruppen in Belarus, was at times overwhelming. The victims were always just outside of the frame for me. There was no other way of making the film. This was a reality in the filming as well— some of the beautiful houses we used as locations in the former GDR were built by Jewish merchants before the war. Now they stand empty and derelict. Many of the locations, such as the armaments factory, were manned by slave laborers. Now these places are deserted and overgrown.

Lore and her siblings are the privileged children of a high-ranking SS officer involved in mass murder in Belarus. While they play hopscotch, children across Europe are being systematically murdered. Lore's family is untouched until her father returns from the East in 1945. In 1939, Lore's father was a war hero; in 1945 when the film begins, he is a criminal. I wanted to understand what this does to the psyche of a child. How does a person grow up knowing that those closest to them have committed unimaginable crimes and that genocide happened in the midst of their "everyday".

What drew me to Lore and at times repulsed and angered me, was the opportunity to delve into the grey areas. Lore is a believer in one of the most abhorrent and destructive political ideologies of our time. I wanted to understand her lack of empathy, her romantic determination to keep believing, even when Germany was suffering defeat. Hitler was seen not only as her Fuhrer but also as a beloved father figure. As he stated, "The weak must be chiseled away. I want young men and women who can suffer pain." Lore feels it is her duty to carry this pain uncomplainingly.

I was drawn to understand her fight with her own humanity and sense of belonging. The outside world is oblivious to Lore and her siblings' plight and Lore becomes more and more detached from society. But within her detachment is a growing certainty - she is lost and adrift but she knows something of the awful truth. She has been taught never to question but to obey. By the end of the story, she is full of questions that she knows will never be answered.

Albert Speer's children stated they could never ask their father about the Holocaust and his role in Germany's slave labor program. Albert Speer Jr. recently stated, "The fact is that when he came back home, I could have asked him all those questions. I thought about it and I didn't do it." His daughter Hilde stated. "I made it easier for him because I only asked up to a certain point and I accepted the answers he gave me." His third son Arnold stated simply, "I never asked him anything connected to the Third Reich." They didn't ask because they couldn't bear the answers: the lies or the truth.

*Cate Shortland*  
*Sydney April 2012*

## PRODUCTION

*Lore*, based on the novel *The Dark Room* by Rachel Seiffert and inspired by true events, was developed over a seven year period with the assistance of Scottish Screen, UK Film Council and the Australian Film Commission (2004-11).

Shooting commenced in Gornitz, Germany on 19<sup>th</sup> July, 2011 and continued throughout July, August and September in various locations across Germany.

After the 13 day shoot in Gornitz, the crew moved to Baden-Wurttemberg, the Black Forest region, to shoot for a further six days. The story required a substantial amount of location moves, so from Baden-Wurttemberg, the shoot was moved to the Hessen region and shot in various Hessen locations for a period of 13 days. We then finished up in the Schleswig-Holstein region for the final 6 days. The overall shooting period was between 19 July – 14 September 2011.

Post Production work was done in Sydney, Australia, with a total of 14 weeks editing and 10 weeks sound editing and mixing. Visual FX were completed out of Glasgow, Scotland and the entire music was composed in Germany and recorded in the United Kingdom. The film was completed 13<sup>th</sup> April 2012.

## TECHNICAL DETAILS

Running Time	1hr 48mins 50secs
Language	German with English subtitles
Screen Ratio	1:85.1
Sound	Dolby Digital SRD
Year of Production	2012
Shoot Gauge	Super 16mm color

## CAST BIOGRAPHIES

### **SASKIA ROSENDAHL (Lore)**

One of Germany's most exciting young talents, Saskia developed a love for theatre at school in her home city of Berlin. She continued to hone her craft as a pupil in the renowned Marcel Sparman Performance Art Workshop. Saskia went on to take parts in several theatre productions at the Improvisationstheater Kaltstart and the Theater Halle, her first screen role in "Für Elise" in 2012. LORE marks Saskia's second feature film role.

### **KAI MALINA (Thomas)**

Following his breakout role in Michael Haneke's THE WHITE RIBBON in 2009, Kai Malina has become one of the fast-rising young actors in German cinema. Kai previously starred on German television with notable performances including in DER ALTE, PATCHWORK, TATORT and STROMBERG. LORE marks Kai's second feature film role.

### **URSINA LARDI (Mutti)**

Ursina Lardi first studied acting at the prestigious University of Drama, Ernst Busch, in Berlin. She is a renowned theatre actress and has played leading roles on the most reputable stages in German theatre, such as Düsseldorfer Schauspielhaus, Schauspiel Frankfurt, Deutsches Schauspielhaus in Hamburg and the Schaubühne Berlin. In 2011/12, Ursina played many leading roles on German television programs such as EIN STARKES TEAM, INKLUSION, TATORT and POLIZEIRUF 110. Ursina many screen credits include the lead in by Andreas Kleinert 'DIE FRAU VON FRUHER and the Baroness in Michael Haneke's THE WHITE RIBBON.

### **HANS-JOCHEN WAGNER (Vati)**

A prominent German actor, Hans-Jochen Wagner, like his co-star Ursina Lardi, attended the University of Drama Ernst Busch in Berlin and further honed his skills with acting workshops at Filmakademie Baden-Württemberg under Jurgen Egger, amongst others. His screen credits include SIE HABEN KNUT, JENA PARADIES and EVERYONE ELSE, which won the 2009 Berlin Film Festival's Silver Bear. Hans-Jochen regularly appears on German television, having starred in over thirty German programs, including TATORT and ADEL DICH.

### **NELE TREBS (Liesel)**

A talented child actor and the fourth of five children, Nele and her family live in Berlin. She landed her first major role at age 7 in THE DOOR, co-starring Mads Mikkelsen. More films have followed including MENSCH KOTSCHIE and MY PRINCE, MY KING. Nele has also appeared in German television roles including KRUPP: A FAMILY BETWEEN WAR AND PEACE. Aside from acting Nele is enrolled in the 7th grade at Salvator school in Berlin.

**MIKA SIEDEL (Jürgen)**

Mika Seidel was born in 2002 and lives with his parents, brothers and sisters in Berlin. At the age of six, he was discovered by talent scouts and won the role of a large supporting part in the TV-movie YEARS OF FATE. At just seven years of age, he played the challenging role of the son of a man dying from cancer in the critically acclaimed STOPPED ON TRACK, which won the Un Certain Regard Award at the 2011 Cannes Film Festival.

**ANDRÉ FRID (Günter)**

André Frid was born in Berlin in 2002 to Russian parents. Prior to his feature film debut in LORE, André acted in several commercials and will be seen soon in the German television movie BELLA UND DER FEIGENBAUM.

**EVA-MARIA HAGEN (Omi)**

Renowned German actress and singer Eva-Maria Hagen was born in 1934 in Költzchen, Germany (now Poland). Her extensive career in theatre, film and television dates back to 1957 with early roles in SPUR IN DIE NACHT, FOR EYES ONLY, BREAD AND ROSES to the 2000's with roles in HERZSPRUNG, SCHROEDER'S WONDERFUL WORLD, and NIMM DIR DEIN LEBEN, among others. Eva-Maria has performed many roles on European television, including most recently SOKO WISMAR, STUTTGARDT HOMOCIDE, and LIEBE IM HALTEVERBOT. On stage, she has worked with the greats of European theatre including Bertolt Brecht. She is also known as the mother of music legend Nina Hagen.



## CREW BIOGRAPHIES

### **CATE SHORTLAND (Writer / Director)**

Cate Shortland studied at Sydney University and graduated with a BA in Fine Arts in 1991. In 2000 she graduated from the Australian Film Television and Radio School with a Graduate Diploma in Directing. Cate has written and directed four multi-award winning short films – STRAP ON OLYMPIA (Gold Plaque, Chicago International Film Festival 1995), PENTUPHOUSE (Dendy Award, Sydney Film Festival 1999), FLOWERGIRL (Dendy Award, Sydney Film Festival 2000, Oberhausen 16mm Best Film) and JOY (Best Film, Melbourne International Film Festival 2000).

Cate wrote and directed her first feature SOMERSAULT, which premiered at the 2004 Cannes Film Festival in the 'Un Certain Regard' section. In 2004, Cate won 13 Australian Film Institute Awards for Best Picture, Best Director and Best Writer and SOMERSAULT was released in over 15 countries. Cate directed a number of episodes of THE SECRET LIFE OF US for Network 10/Channel 4 UK. She also directed the 2 x 1 hour mini series THE SILENCE for ABC TV, produced by Jan Chapman and most recently adapted one of the stories from Christos Tsiolkas' novel THE SLAP for producers Tony Ayres and Helen Bowden, Matchbox Pictures for ABC TV, which went on to win numerous ACCTA awards including Best Television Drama Series.

### **KARSTEN STÖTER (Producer)**

Karsten studied at universities in Hamburg and St. Petersburg and graduated with an MA in German and Russian Literature in 1998. He became an in-house producer at Egoli Tossell Film in Berlin in 1998 where he was involved in such films as Alexander Sokurov's RUSSIAN ARK and Michael Caton-Jones' SHOOTING DOGS starring John Hurt and Hugh Dancy.

In 2005, Karsten founded Rohfilm with producing partner Benny Drechsel. The company has produced or co-produced 14 films to date, among them SNOW, directed by Aida Begic, which won the Grand Prix at the 2008 Cannes Film Festival 'in Critic's Week', THE RIVER USED TO BE A MAN, directed by Jan Zabeil, which won the New Director's Award in San Sebastian 2011, A MYSTERIOUS WORLD, directed by Rodrigo Moreno, which screened in Competition at the Berlin Film Festival in 2011, and CHILDREN OF SARAJEVO, directed by Aida Begic, which premiered in Un Certain Regard in Cannes 2012.

### **LIZ WATTS (Producer)**

Independent producer Liz Watts is the principal director of Sydney-based Porchlight Films. Watts has 20 years of experience and was recently included in 2012 Harpers Bazaar's Top 25 Women in Australian Film. She produced two feature films in 2011/12, LORE and DEAD EUROPE, directed by Tony Krawitz, with fellow producers Emile Sherman and Iain Canning from See Saw Films (SHAME, THE KING'S SPEECH).

Liz's last feature was ANIMAL KINGDOM, written and directed by David Michôd, which premiered in January at Sundance 2010, where it won the World Cinema Grand Jury Prize. The film won 14 AFI Awards in the 2011 Awards. The film went on to garner a Golden Globe and Oscar Nomination for Jacki Weaver as Best Supporting Actress and was released across the US in August 2010 by Sony Pictures Classics.

In 2007, Watts produced THE HOME SONG STORIES, directed by Tony Ayres, which had its world premiere at the 2007 Berlin Film Festival and won 8 AFI Awards, including

Best Director and Best Screenplay. In 2005, Watts produced the featurette JEWBOY, written and directed by Tony Krawitz, which screened in Un Certain Regard at the 2005 Cannes Film Festival. In the same year, Watts and fellow producer Vincent Sheehan produced LITTLE FISH, directed by Rowan Woods and starring Cate Blanchett, which debuted at the Toronto International Film Festival. Other dramas produced by Watts include: critically acclaimed feature WALKING ON WATER, directed by Tony Ayres, which won 5 AFI Awards and two awards at the 2002 Berlin Film Festival; the comedy-drama series LAID— which aired on ABC 1 and won the 2011 AACTA Award for Best TV Comedy Series; the television drama MARTHA'S NEW COAT (2003, SBS), directed by Rachel Ward, which won the Australian Film Critic's Circle Award for Best Short Feature in 2003; and DELIVERY DAY (2001, SBS), directed by Jane Manning which won awards at 2001 Palm Springs International Film Festival, 2002 Berlin International Film Festival and Locarno International Film Festival 2003. Liz has also produced documentaries for television including the feature length documentary BURIED COUNTRY (Film Australia/SBS 2000); THE PITCH (ABC Television 1998) and ISLAND STYLE (SBS Television 1999) as well as a number of short fiction films. As Executive Producer, Liz's credits include PRIME MOVER, directed by David Caesar, LOU directed by Belinda Chayko and starring William Hurt, and THE HUNTER, directed by Daniel Nettheim and starring Willem Dafoe, which debuted at the 2011 Toronto Film Festival and was released in the US in April 2012.

#### **PAUL WELSH (Producer)**

Paul Welsh is an experienced producer and commissioner of shorts, documentaries and feature films. LORE is Paul's second feature through Edge City Films (UK). ECF first optioned "Lore" in 2004, attaching Cate Shortland to the project in 2005 and partnering with Porchlight Films (Sydney) and Rohfilm (Berlin) for an international co-production since 2007. Paul's previous production, SKELETONS, directed by Nick Whitfield, won EIFF's prestigious Michael Powell Award for Best New British Feature (2010) screened internationally, and was distributed in the US and UK. As a short filmmaker - working with UKFC, BFI, DigiCult, EM Media, Creative Scotland, Screen Australia and others - Paul has developed, produced and executive produced over 50 short and medium length films since 2001. In the process, he has helped establish the careers of many emerging filmmakers including Chris Waitt, Joern Utkilen, Zam Salim, Peter Baynton, the Berties, Martin Smith, Michael Pearce, Iain Gardner, Jessica Ashman and Ruth Paxton.

Formalizing his approach to talent, story and script development in *The Story Room*, Paul now works internationally. Most recently, he has reconceived Screen Australia's emergent talent initiative Springboard in Sydney whilst consulting for the fund on feature development. From Summer 2012 onwards - alongside feature development and production with ECF - Paul is advising on *Accelerator*, Creative Scotland's new feature development program in the UK, and continues to work with emergent talent internationally at a strategic level for funds including Screen Australia.

#### **ROBIN MUKHERJEE (Co-Writer)**

Acclaimed British writer Robin Mukherjee's has a host of film and television credits. His first feature film DANCE OF THE WIND, directed by Rajan Khosa, premiered at the Venice Film Festival in 1997 and won numerous international awards including the Audience Prize at the London Film Festival. He has also contributed to leading British television shows including THE BILL and CASUALTY, as well as radio drama and theatre. Robin's credits in television serials including GRUSHKO, directed by Tony Smith and starring Brian Cox and Andy Serkis and PLASTIC MAN, directed by Sarah Pia Anderson and starring John Thaw and Frances Barber. Robin's most recent three-part

TV drama COMBAT KIDS, directed by Paul Wilmshurst, was nominated for a BAFTA for Best Children's Drama in 2011.

### **ADAM ARKAPAW (Director of Photography)**

Award-winning cinematographer Adam Arkapaw's most recent feature was the critically acclaimed SNOWTOWN, directed by Justin Kurzel, which won a special mention at 2011 Critics Week at the Cannes Film Festival. Adam received nominations for an IF and AACTA Award for Best Cinematography for the film. His debut feature was David Michôd's ANIMAL KINGDOM, for which he won a 2010 ACS Gold Award, the inaugural award for Best Emerging Cinematographer at the prestigious Camerimage Festival in Poland and it received an AFI Award Nomination.

More recently, Adam has begun work on the television miniseries TOP OF THE LAKE, produced by See Saw Films and directed by Jane Campion and Garth Davis. His 2002 documentary credit, DESIREE, was the Winner of the Kodak Award for Outstanding Achievement in Cinematography, and screened in official competition at the 2003 Tribeca Film Festival. Adam won the Best Cinematographer Award at the 2006 Hole Film Festival (USA) for his work on the AFI-nominated END OF TOWN.

His shorts include BEAR, directed by Nash Edgerton, which screened at Cannes in 2011, JERRYCAN, directed by Julius Avery, which won the Prix du Jury at the 2008 Cannes Film Festival and I LOVE SARAH JANE, directed by Spencer Susser, which screened at the 2008 Sundance Film Festival. In addition to his film credits, Arkapaw has shot numerous music videos and television commercials, and was for a time mentored by Andrew Lesnie, the cinematographer on Peter Jackson's LORD OF THE RINGS and HOBBIT trilogies.

### **VERONIKA JENET A.S.E. (Editor)**

Acclaimed editor Veronika Jenet has worked with many of Australia's leading directors including Jane Campion (with whom she collaborated on five films) and Phil Noyce. She has also contributed to the careers of emerging directors such as Jan Sardi (LOVE'S BROTHER,) Elissa Down (THE BLACK BALLOON,) Rachel Ward (BEAUTIFUL KATE) and Claire McCarthy (THE WAITING CITY.) She recently edited Warp Film Australia's first feature, Justin Kurzel's SNOWTOWN for which she won the inaugural AACTA (AFI) Award for Best Editing in 2012.

Veronika received Academy Awards, BAFTA and ACE nominations for her editing work on Jane Campion's THE PIANO. Nominated for six AFI awards, she won four times for THE PIANO, THE BLACK BALLOON, SNOWTOWN, as well as the documentary HEPZIBAH. She was nominated for four IF awards and won three times for RABBIT PROOF FENCE, THE WAITING CITY and SNOWTOWN.

A member of the US Academy of Motion Picture Arts and Sciences, she is an inaugural recipient of the Australian Screen Editors ASE accreditation. In 2007, she was awarded an ASE award for the mini-series BASTARD BOYS. She has been an advisor and participant in the Screen NSW Aurora script workshop, and is a co-director and producer with the Sydney based production company Decade Films.

### **SILKE FISCHER (Production Designer)**

A graduate of Hamburg University, Silke Fisher is one of Germany's most sought-after production designers. Coming through the ranks of television commercials and television shows, her feature film credits include BUNGALOW, directed by Ulrich Köhler, Berlin Film Festival Silver Bear winner ALLE ANDEREN by Maren Ade, for which she won a Femina

Prize in Berlin and TABU, directed by Miguel Gomez, winner of a FIPRESCI prize at the 2010 Berlin Film Festival.

### **MAX RICHTER (Composer)**

Max Richter trained in composition and piano at Edinburgh University, the Royal Academy of Music and with Luciano Berio in Florence. Upon completing his studies, Max co-founded the iconoclastic classical ensemble Piano Circus, commissioning and performing works by Brian Eno, Philip Glass and Steve Reich. In the late 90s he collaborated with a number of electronic artists, notably Future Sound of London.

In June 2002, Max released his debut solo album, "memoryhouse", followed in March 2004 by FatCat's release of "The Blue Notebooks", with featured readings by Tilda Swinton. In 2005 Max produced Vashti Bunyan's album "Lookaftering" and 2006 saw the release of "Songs From Before". That same year, Max began performing "from The Art of Mirrors", an evolving score to previously unseen Super 8mm films of Derek Jarman.

Max works widely in film music, installation and the theatre, most recently on INFRA, made with Wayne MacGregor and Julian Opie for The Royal Ballet, London. He was named 2008 European Composer Of The Year for his score to Ari Folman's WALTZ WITH BASHIR, for which he was also nominated for the Prix France Musique. His music has also appeared in films such as STRANGER THAN FICTION, SHUTTER ISLAND and UNFORGIVABLE by André Téchiné.

### **SAM PETTY (Sound Designer)**

Sam Petty is one of the most sort after and well respected sound designers in Australia. Sam started his career at the Australian Film, Television and Radio School in the early '90's, studying editing and sound. His first film as sound designer was THE BOYS in 1998, directed by Rowan Woods, working with fellow graduates Woods, Tristan Milani, Nick Meyers and Robert Connolly. THE BOYS screened at the 1998 Berlin Film Festival and won a swagger of AFI awards.

Spanning features, documentary, short film and theatre, his large list of credits include SOMERSAULT, LITTLE FISH, ROMULUS MY FATHER, THE TALL MAN, BALIBO and ANIMAL KINGDOM. Sam has gathered numerous AFI nominations over the years, and has won AFI awards for SOMERSAULT, LITTLE FISH, and GLOBAL HAYWIRE, as well as winning IF awards for LITTLE FISH and THE SQUARE. He has worked in theatre with directors such as Neil Armfield and George Ogilvie, and collaborates on projects with his father Bruce Petty. Sam is currently starting to write and direct his own films while continuing to work on sound and music with his favourite directors.

### **STEFANIE BIEKER (Costume Designer)**

Renowned costume designer Stefanie Bieker started her career in 1996. Her many include most recently "Zum Kuckuck mit der Liebe", "Alleingang", "Bella Block", and "Der Fall Gehring". Her film credits include "The Architect", "Der andere Junge" and "Gran Paradiso."

### **KATRIN WESTERHAUSEN (Makeup Artist)**

Katrin Westerhausen started her career as a makeup and hair stylist in 1998. She began as a trainee at the "Schauspiel Dresden" theatre and studied at the Academy of Fine Arts in the makeup and hair department. She was the makeup artist of the "Schauspielhaus Chemnitz" and "Volkswagon Rostock" theatres. Her many film and TV credits span period dramas, historical and contemporary films as well as documentaries.

**JACQUELINE REITZ (Casting)**

Jacqueline Rietz has been working since 1996 as a casting director for German and international film productions such as EMIL UND DIE DETEKTIVE, DAS FLIEGENDE KLASSENZIMMER, SONNENALLEE, CHARLIE AND THE CHOCOLATE FACTORY, VALKYRIE, THE COUNTESS and POPE JOAN. She cast the children in LORE as well as Saskia Rosendahl in the title role, and is recognized as a leader in Europe in the field of children's casting.

**ANJA DIHRBERG (Casting)**

Casting director Anja Dührberg studied Art History and Theater in Munich, Vienna and Berlin. She began her career in theater production at the Vienna Burgtheater with Peter Zadek and the Berliner Schiller Theater, worked as an assistant director to Alexander Lang, Katja Paryla and Alfred Kirchner and eventually directed her own work in Vienna and Berlin. She began production and casting work in 1995 for the television series DIE PARTNER and SCHIMANSKI, and went on to form her own company in 1997. She has cast for the television series Cologne TATORT (Scene of the Crime), SK KÖLSCH, and the TATORT film production in Münster. She was awarded the 2000 Casting Prize from the Cologne Conference. Her most recent projects are Brian de Palma's PASSION, Oliver Ziegenbalg's RUSSENDISKO and Andreas Kleinert's DIE FRAU VON FRÜHER.

**RACHEL SEIFFERT (Author, *The Dark Room*)**

Rachel Seiffert was born in Oxford in 1971 to a German mother and Australian father, and now lives in London. She has published two novels and a collection of short stories, and her books have received widespread critical acclaim, including Booker and Orange Prize nominations, a *Best of Young British Novelists Award*, and a citation from the American Academy of Arts and Letters. Her first novel *The Dark Room*, on which LORE is based, was inspired by family stories, particularly her mother's experiences as a young girl raised in a Nazi household.

## COMPANY BIOGRAPHIES

### **ROHFILM (Germany)**

Rohfilm is a German independent production company with offices in Berlin and Leipzig. Founded in 2005 by Karsten Stöter and Benny Drechsel, Rohfilm develops and finances feature films and documentaries for the international crossover arthouse sector. Rohfilm's focus is on stories with strong cinematic conviction, as well as finding and fostering filmmakers with distinctive talent.

### **PORCHLIGHT FILMS (Australia)**

Porchlight Films is one of Australia's leading independent production companies and the company behind the internationally acclaimed *Animal Kingdom* (2010) and the thriller *The Hunter* (2011) starring Willem Dafoe. Directed by newcomer David Michôd and produced by Porchlight's Liz Watts, *Animal Kingdom*'s accolades include Oscar and Golden Globe nominations for Best Supporting Actress for Jacki Weaver, the World Cinema Jury Prize at Sundance, and around 15 local awards. The film has been sold to around 22 territories worldwide.

Porchlight's last production is the film adaptation of Julia Leigh's acclaimed novel *The Hunter*. Starring Willem Dafoe, Frances O'Connor and Sam Neill, and produced by Porchlight's Vincent Sheehan, *The Hunter* had its World Premiere at the Special Presentation section of the Toronto International Film Festival 2011. Currently, Porchlight's Liz Watts is also producing *Dead Europe*, written by Louise Fox, directed by Tony Krawitz (*Jewboy*, *Tall Man*) and produced in association with See Saw Films.

Porchlight has a catalogue of award-winning feature films, television dramas, documentaries and short films that include independent box office hit *Mullet* (2001); *Walking On Water* (2002) which won the Teddy award for Best Feature Film at the Berlin Film Festival; short feature *Jewboy* selected for Un Certain Regard Cannes Film Festival in 2005 and Sundance in 2006; *Little Fish*, directed by Rowan Woods and starring Cate Blanchett, Sam Neill and Hugo Weaving which screened at the 2005 Toronto International Film Festival and was a winner of 5 AFI awards; and *The Home Song Stories* starring Joan Chen, which premiered at the 2007 Berlin Film Festival and screened in official selection at the 2007 Toronto Film Festival, as well as winning 11 domestic AFI awards.

In 2010 Porchlight branched into series format television with the production of the hit-comedy series *Laid* for ABC TV. A second series of *Laid* recently aired on ABC 1 in 2012, and has been optioned by NBC for US format rights.

### **EDGE CITY FILMS (UK)**

Edge City Films is an independent production company based in Glasgow, Scotland (UK). Established by Paul Welsh in 2002, the company develops and produces feature projects for the international market as well as consulting on story, script and feature film development for international training initiatives and financiers including Creative Scotland, Screen Australia, The Bureau (SoS), and London Film Festival (Think-Shoot-Distribute). Prior to Cate Shortland's 'Lore', ECF co-developed and produced the BAFTA and BIFA nominated feature 'Skeletons', written and directed by Nick Whitfield, winner of the Michael Powell Award for Best British Feature (EIFF 2010). ECF works closely with sister company DigiCult, developing emerging UK talent through short and feature length live action, animation and documentary.

## **About Music Box Films**

Founded in 2007, Music Box Films has quickly established itself as one of the leading theatrical and home entertainment distributors of foreign language, American independent and documentary films in the US. Past releases include the film adaptations of Stieg Larsson's trilogy of international mega selling novels; the first in the series, THE GIRL WITH THE DRAGON TATTOO, with over \$10 million in US box office, was one the most popular international releases of the decade. 2012 titles include Terence Davies' THE DEEP BLUE SEA, starring Rachel Weisz; Philippe Falardeau's Academy Award nominated MONSIEUR LAZHAR, one of the top grossing foreign language films of the year; Ira Sachs' KEEP THE LIGHTS ON, winner of the 2012 Outfest Grand Jury Prize and the Berlin International Film Festival Teddy Award; and Travis Fine's festival audience favorite ANY DAY NOW, starring Alan Cumming. Upcoming releases include Baran bo Odar's THE SILENCE, starring Ulrich Thomsen, and Julian Roman Pölsler's THE WALL, featuring Martina Gedeck. Music Box Films is independently owned and operated by the Southport Music Box Corporation, which also owns and operates The Music Box Theatre, Chicago's premiere venue for independent and foreign films.

### **Music Box Films Marketing & Publicity:**

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Rebecca Gordon: [rgordon@musicboxfilms.com](mailto:rgordon@musicboxfilms.com)

312-508-5361/ 312-508-5362

## CAST IN ORDER OF APPEARANCE

Lore	Saskia Rosendahl
Liesel	Nele Trebs
Young German Soldier	Mike Weidner
Mutti	Ursina Lardi
Vati	Hans-Jochen Wagner
Baby Peter	Nick Leander Holaschke
Günter	André Frid
Jürgen	Mika Seidel
Farmer	Sven Pippig
Helmut	Philip Wiegatz
Farmer's Wife	Katrin Pollitt
Ox Cart Man	Hendrik Arnst
Ox Cart Woman	Claudia Geisler
Thomas	Kai Malina
Young Woman with Baby	Ulrike Medgyesy
School House Woman 1	Katharina Spiering
School House Woman 2	Franziska Traub
School House Woman 3	Hanne Wolharn
Widow	Friederike Frerichs
US Soldier Truck	Fabian Stumm
US Soldier	Tim Karasch
US Soldier	Daniel Kohl
Boatman	Jan Peter Heyne
US Soldier Checkpoint	Jochen Döring
Young Brunette	Birte Schnöing
German Soldier 1	Lucas Reiber
Young Blonde	Wanda Colombina
German Soldier 2	Pit Bukowski
British Train Soldiers	Glenn Arrowsmith
	Paul Welsh
Omi	Eva-Maria Hagen
Maid	Antonia Holfelder

Line Producer Germany  
Production Manager  
Associate Producer

**Kurt Otterbacher**  
**Axel Unbescheid**  
**Linda Micsko**

First Assistant Director  
Script Editor  
Dialogue Coach and Dramaturg  
Translations

**Barbara Schubert**  
**Franz Rodenkirchen**  
**Hanne Wolharn**  
**Elisabeth Meister**

Production Coordinator  
Production Secretary  
Production Assistant  
Production Assistant UK  
Unit Manager

**Mathias Krämer**  
**Anne Schütz**  
**Helga Kles**  
**Ashley Black**  
**Thomas König-Mendler**

Production Accountant (Germany)  
Production Accountant (Australia)

**Antje Eggers**  
**Gina Hallas**

Location Manager  
Assistant Location Manager

**Dirk Eberling**  
**Tobias Hofmann**

Second Assistant Director  
Third Assistant Director  
Script Supervisor

**Tanja Schuh**  
**Karsten Frank**  
**Alisa Leptihn**



Director's Assistant Director's Assistant Prep./Cast.	<b>Lilian Pfeuffer</b> <b>Barbara Rybol</b>
Casting Children Casting Consultant Extras Casting	<b>Kinderagentur Hoeppel</b> <b>Gisela Meuser</b> <b>Tanja Schuh</b> <b>Karsten Frank</b>
Camera Operator Focus Puller Clapper Loader	<b>Adam Arkapaw</b> <b>Luke Thomas</b> <b>Melina Behle</b>
2 <sup>nd</sup> Unit Camera Operator Steadicam Operators	<b>Luke Thomas</b> <b>Jörg Süß</b> <b>Harald Mellwig</b> <b>Jonathan Phiri</b> <b>Barman Kormi</b> <b>Melanie Vetter</b> <b>Benjamin Schmid</b> <b>Thomas Fleißner</b>
Video Split Operator Additional Camera Assistant Camera Assistant Steadicam Additional Clapper Loader Additional Assistant Camera	<b>Michael Adcock</b> <b>Martin Bourgund</b> <b>Stefan "Fahle" Uhlenbrock</b> <b>Gunter Leber</b> <b>Ralf Ommerborn</b> <b>Klaus Wolter</b> <b>Tobias Graf</b> <b>Enrico Zeise</b> <b>Florian Engelmann</b>
Gaffer Best Boy Best Boy Hamburg Electrics	<b>Michael Adcock</b> <b>Martin Bourgund</b> <b>Stefan "Fahle" Uhlenbrock</b> <b>Gunter Leber</b> <b>Ralf Ommerborn</b> <b>Klaus Wolter</b> <b>Tobias Graf</b> <b>Enrico Zeise</b> <b>Florian Engelmann</b>
Additional Electrics	<b>Klaus Wolter</b> <b>Tobias Graf</b> <b>Enrico Zeise</b> <b>Florian Engelmann</b>
Lichtpult Operator Görlitz	<b>Florian Engelmann</b>
Key Grip Assistant Grip	<b>Glenn Arrowsmith</b> <b>Paul Fahle</b>
Sound Recordist Boom Swinger Trainee Sound Department	<b>Michael Busch</b> <b>Michael Janssen</b> <b>Nikolai Voigt</b>
Art Director Assistant Art Director Property Master Standby Props Master Set Dressing Prop Drivers	<b>Jochen Dehn</b> <b>Marie- Luise Balzer</b> <b>Lars Brockmann</b> <b>Friederike Berthold</b> <b>Anna Dischkow</b> <b>Martin Herr</b> <b>Richard Mundt</b> <b>Remo "Eddi" Stecher</b> <b>Manuela Lobrecht</b> <b>Ralf Kirchhoff</b> <b>Manuela Lobrecht</b> <b>Dietrich Kirst</b> <b>Sven Kastanovicz</b> <b>Axel Wiczerkowski</b> <b>Uwe Techt</b> <b>Arthur Clauszen</b> <b>Movie Construction</b>
Construction Manager	<b>Remo "Eddi" Stecher</b> <b>Manuela Lobrecht</b> <b>Ralf Kirchhoff</b> <b>Manuela Lobrecht</b> <b>Dietrich Kirst</b> <b>Sven Kastanovicz</b> <b>Axel Wiczerkowski</b> <b>Uwe Techt</b> <b>Arthur Clauszen</b> <b>Movie Construction</b>
Construction Foreman Lead Painter Set Builder Stand-by Set Builders	<b>Manuela Lobrecht</b> <b>Dietrich Kirst</b> <b>Sven Kastanovicz</b> <b>Axel Wiczerkowski</b> <b>Uwe Techt</b> <b>Arthur Clauszen</b> <b>Movie Construction</b>
Set Construction	<b>Movie Construction</b>

Costume Design Assistant	<b>Susanne Platz</b>
Costume Design Assistant	<b>Gregory Nelson</b>
Costume Research	<b>Nikola Hoeltz</b>
Wardrobe Supervisor	<b>Ulrike Kiss-Rudies</b>
Wardrobe Assistants	<b>Elisa Neuhaus</b>
	<b>Clara Rakemann</b>
Textile Artist / aging	<b>Atelier Couleur &amp; Co, Constanze Schuster</b>
Costume Maker	<b>Hüte und Kostüme</b>
Costume Trainees	<b>Anna Karla Toschek</b>
	<b>Jana Witte</b>
Hair and Make Up Artists	<b>Katrin Westerhausen</b>
	<b>Ulrike Borrmann</b>
Additional Assistant Make Up	<b>Doreen Kindler</b>
	<b>Kerstin Scholz</b>
	<b>Christin Pohlmann</b>
	<b>Simone Thiel</b>
	<b>Sarah Neumeier</b>
	<b>Jenny Grell</b>
	<b>Verena Martin</b>
	<b>Antje Dahm</b>
	<b>Katharina Britze</b>
Location Assistant Saxonia	<b>Jens Marschalleck</b>
Location Assistant Baden-Württemberg	<b>Pamela Schmidt</b>
Location Assistant Hessen	<b>Christiane Zietzer</b>
Location Assistant Hamburg	<b>Arne Czock</b>
Set Trainee	<b>Melanie Tschesche</b>
Location Scout Sachsen	<b>Karsten Frank</b>
Location Scout BA-WÜ	<b>Pamela Schmidt</b>
Location Scout Hessen	<b>Yvonne Wassong</b>
Location Scout Hamburg	<b>Herbert Müller</b>
Production Drivers	<b>Mike Weidner</b>
	<b>Konstantinos Pavlis</b>
	<b>Jens Marschalleck</b>
	<b>Martin Silkeit</b>
	<b>Peter Götz</b>
	<b>Silvia Stein</b>
Stills Photographers	<b>Adam Arkapaw</b>
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	<b>Grace Cramer</b>
	<b>Karsten Frank</b>
	<b>Dorothea Trebs</b>
	<b>Thomas Maximilian Jauk</b>
Stunt Coordinator	<b>Becker Stunts- Andreas Mayer</b>
Chaperones	<b>Mona Rezazadeh Wishkahi</b>
	<b>Gudrun Schultz</b>
	<b>Dorothea Trebs</b>
	<b>Sarah Pietsch</b>
Post Production Supervisor	<b>Colleen Clarke, Bec Cubitt</b>
	<b>PPost &amp; Deliver</b>
1 <sup>st</sup> Assistant Editor	<b>James Sutton</b>
Telecine and Dailies Lab	<b>CinePostproduction GmbH</b>
	<b>Boris Karnowski-Janzen</b>
	<b>Jochen Hinrichs-Stoeldt</b>
	<b>Spectrum Films, Sydney</b>
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Digital Intermediate DI Colourist DI Producer DI Supervisor DI Editor	<b>EFilm Australia</b> <b>Jamie Hediger</b> <b>Katherine Heads</b> <b>Matthew M. North</b> <b>Matthew T. Griffin</b>
DI Compositors	<b>John Durney</b> <b>Rod Wallwork</b> <b>Geoff Aitken</b>
Video Mastering	<b>Kieran Bleakley</b> <b>Kristian Whitlock</b> <b>Lucas Cain</b> <b>David O'Brien</b>
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Supervising Sound Editor Dialogue Editor	<b>Sam Petty</b> <b>Antony Gray</b> <b>Yulia Akerholt</b>
FX Editor Atmos Editor Accordion Player ADR Facilities	<b>Brooke Trezise</b> <b>Jasmine Guffond</b> <b>Monica Brooks</b> <b>Soundfirm Australia</b> <b>Mixwerk Studios, Berlin</b>
ADR Recordists	<b>Liesl Pieterse (Sydney)</b> <b>Uwe Engel (Berlin)</b>
Foley Walker Foley Recordist Foley Editor Mix Assistant Dolby Consultant Soundfirm Facilities Manager Sound Mixers	<b>Mario Vaccaro</b> <b>Adam Connelly</b> <b>Lucas Bone</b> <b>Liesl Pieterse</b> <b>Bruce Emery</b> <b>Jasmin Cornford</b> <b>Robert Mackenzie</b> <b>Sam Petty</b>
Sound Facility Sound Mix & ADR Facility	<b>Big Ears</b> <b>Soundfirm Australia</b>
Solo Violin Solo Cello Solo Piano Musicians Contractor Score Preparation Composer Assistant Recorded by Assistant Engineer Recorded at Mixed at Mix Engineer Score Co-ordination Music Publishing	<b>Everton Nelson</b> <b>Ian Burdge</b> <b>Max Richter</b> <b>Isobel Griffiths</b> <b>Dave Foster</b> <b>Maisie Hitchcock</b> <b>Rupert Coulson</b> <b>Chris Barrett</b> <b>Air Lyndhurst Studios, London</b> <b>StudioKino Berlin</b> <b>Peter Funk</b> <b>Catherine Manners, Manners McDade</b> <b>Mutesong</b>
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Historical Costumes Prop Rental	
Car Rental	
Make Up Van/ Costume Van/ Caravan Security Location Broker Sachsen	
Researchers	<b>Alex Howes Linda Micsko Nicola Hoeltz</b>
Historical Wardrobes/Costumes	
Music Reasearcher Music Consultant	<b>Shantha Roberts Jemma Burns</b>
Tax accountancy Germany Insurance Germany Insurance Broker Germany E& O Insurance Insurance Broker Australia	<b>Thilo Drabeck, Althaus &amp; Drabeck Falkenberg &amp; Kakies GmbH &amp; Co.KG Thomas Mohr FIUA HW Woods Australia</b>
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Legals UK	
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World Sales  
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### Thanks to

Gabriela Schultze, Stefan Müller, Franziska Heller, Flatliners Berlin, German Truck Görlitz Ronny Lohse, Herr Langelotz, Hund Trudi, Ali und Ella Blocking, Herr Großmann Truck Driver, Hund Kessy, Herr Werner, Herr Riedel, Herr Seibt, Herr Kalder, Olaf Hasse Fire Security Görlitz, Jürgen and Anette Schilling, Johannes Fritsche Feuerwehr Görlitz, Forstverwaltung Bernstadt a.d. Eigen Herr Hänsch, Herr Hildebrandt, Calli Karstesen, Christoph Heppeler, Freilichtmuseum Molfsee, Herr Matthiesen

Goldhamster Film Robert Hertel, Constantin Urban, Sydney Gunkel Nachtwache, Thomas Hofmann, Herr Diel, Gemeinde Villmar, Bürgermeister Hepp, Försterin Frau Ströbele, Herr Philipp, DLRG Brechen-Runkel-Villmar Herr Dillhöfer, Förster Kirtorf Herr Breidenbach, Förster Herr Müller, Freiwillige Feuerwehr Kirtorf-Mitte, Landratsamt Vogelsbergkreis Herr Alles, Zweirad Shop Müller, Förster Herr Zuschlag, Herr Hartmann, Klaus Schäffer, Ernst Häubl Herr Männl, Familie Ingwersen Holger Eberling, Christian Bünger, Welche Einheit Nationalpark Wattenmeer, Freilichtmuseum Neuhausen ob Eck, Walter Knittel, Förster Herr Zulauf, Herrenwaldkaserne Stadtallendorff, Stabsfeldwebel Herbert Kreiner, Stabskompagnie Division Spezielle Operationen (DSO)

### The Producers would like to thank especially

Franz Rodenkirchen, Rachel Seiffert, Robin Mukherjee,  
Nina Stevenson, Emilie Georges, Tanja Meissner, Nicholas Kaiser

Tony Krawitz, Ruby-Owami Krawitz, Jonathan Phiri, Lisa Shortland,  
Anne Charlton, Dorit Krawitz, Lisa Frank, Avril Alba, Cecilia Harriague Ilanos

Eve Foreman, Vincent Sheehan, Anita Sheehan, Sally Browning, Nerida Moore,  
Scott Meek, Victoria Treole, Matthew Dabner, Megan Simpson-Huberman,  
Sue Collins, Ashley Luke, Karen Telfer, Jean & John Watts, Kathleen Drumm,  
Josh Pomerantz and Mike Honey

Mark Dunn, Alan Fountain, Ken Hay, Layla Mall, David Smith, Carole Sheridan,  
Margaret & Michael Welsh, Stuart Wilson

Manfred Schmidt, Dana Messerschmidt, Dr. Ursula Vossen, Peter Dinges, Christiane Sommer,  
Christine Berg, Constanze Hellmich, Eva Hubert, Marieanne Bergmann, Gabriele Röthemeyer,  
Oliver Zeller, Hans-Christian Boese, Arne Höhne



**Public address announcement in  
Liepzig, Germany 41945 Allied Military**  
Broadcast & Courtesy by BBC

**“The Dönitz’ speech to the German people”**  
Courtesy of NSL Archive

### Family Photographs

Used with the kind permission  
of Lisa Frank and Dorit Krawitz

**Jugend Gehen Marschieren** (Vintage Recording)  
Composed by Traditional (Public Domain)  
Arranged by Lisa Carlyna Zumpano (ASCAP)  
Published by AudioSparx (ASCAP)

**“Ich hatte einen Kameraden”**

**Lie of the week**  
American Broadcast Station in Europe  
Courtesy of Living History Radio Files

**Holocaust photographs supplied by**  
United States Holocaust Memorial Museum  
Photo Archive, Yad Vashem, Jerusalem.

**Marschmusik - Von Finnland Bis Zum Schwarzen Meer**  
Composed by Traditional (Public Domain)  
Arranged by Lisa Carlyna Zumpano (ASCAP)  
Published by AudioSparx (ASCAP)

**“Der Mond ist aufgegangen”**

Written by Ludwig Uhland  
Performed by Mika Seidel & André Frid

**“Brüderchen, komm tanz mit mir”**  
Written by Engelbert Humperdinck  
Performed by Saskia Rosendahl

**“Ein Männlein steht im Walde”**  
Written by August Heinrich Hoffmann von Fallersleben  
Performed by Nele Trebs

Written by Paul Gerhardt  
Performed by Saskia Rosendahl & Kai Malina

**“Match Box Blues”**  
Written and Performed by Blind Lemon Jefferson  
Courtesy of GHB Jazz Foundation

**“Don't Bring Lulu”**  
Composed by Brown/Henderson/Rose  
(© 1925 Redwood Music Limited/Remick Music Corp  
Licensed courtesy of J. Albert & Son Pty Limited)  
Performed by Antonia Holfelder

## PRODUCTION

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ISAN No: 0000-0003-11EB-0000-N-0000-0000-5