

A FILM BY CATE SHORTLAND

LORE

When your life is a lie, who can you trust?

Produced by
KARSTEN STÖTER
LIZ WATTS
PAUL WELSH
BENNY DRECHSEL

Written by
CATE SHORTLAND
ROBIN MUKHERJEE

A German – Australian official co-production

A Roh Film, Porchlight Films, Edge City Films production

Official Selection 2012 Sydney Film Festival
Winner Piazza Grande Prix du Public – 2012 Locarno Film Festival
Official Selection – Toronto International Film Festival

Running Time	1hr 48mins 50secs (24fps)
Rating	TBA
Length	9,795 ft / 156,720 frames
Shoot Gauge	Super 16mm colour
Language	German with English subtitles
Screen Ratio	1:85.1
Sound	Dolby Digital SRD
Year of Production	2012

International Sales Agent
Memento Films International
9, Cité Paradis
Paris 75010 FRANCE
Tel: 33 1 53 34 90 33
Fax: 33 1 42 47 11 24
Contact: Emilie Georges, Tanja Meissner,
Nicholas Kaiser

Australasian Distributor
Transmission Films
3 Little Collins St
Surry Hills 2010 NSW Australia
Tel: 61 2 8333 9000
Fax: 61 2 9212 5540
Contact: Andrew Mackie, Richard Payten,
Courtney Botfield
Publicist – Tracey Mair

German Distributor
Piffli Mediem GmbH
Boxhagener Strasse 18
10245 Berlin Germany
Tel: 49 30 293 6160
Fax: 49 30 293 616 22
Contact: Hans-Christian Boese,
Christian Brauer

Screen Australia
Mitteldeutsche Medienförderung
HessenInvest Film
Filmförderungsanstalt
Filmförderung Hamburg Schleswig-Holstein
Medien- und Filmgesellschaft Baden-Württemberg
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
Producers
Writers
Based on the novel
Executive Producers
Cinematographer
Editor
Production Designer
Composer
Sound Designer
Costume Designer
Make-Up & Hair Supervisor
Casting
Sound Recordist
Script Editor
Dramaturg
Translations
Line Producer Germany
Production Manager
Production Coordinator
Associate Producer

CATE SHORTLAND
KARSTEN STÖTER, LIZ WATTS, PAUL WELSH, BENNY DRESCHER
CATE SHORTLAND, ROBIN MUKHERJEE
"The Dark Room" by RACHEL SEIFFERT
MARGARET MATHESON, VINCENT SHEEHAN, ANITA SHEEHAN
ADAM ARKAPAW
VERONIKA JENET ASE
SILKE FISCHER
MAX RICHTER
SAM PETTY
STEFANIE BIEKER
KATRIN WESTERHAUSEN
JACQUELINE RIETZ, ANJA DIHRBERG
MICHAEL BUSCH
FRANZ RODENKIRCHEN
HANNE WOLHARN
ELISABETH MEISTER
KURT OTTERBACHER
AXEL UNBESCHIED
MATHIAS KRÄMER
LINDA MICKO

LORE QUOTE BANK

SCREEN INTERNATIONAL, by Frank Hatherley, 11 June 2012

"Their relationship, at once wary, hostile and needy, is beautifully handled by Shortland and her two young actors."
"The deep-feeling Rosendahl makes a major impression as an intelligent girl learning the power of her sexuality and resolve under maximum stress."
"Lore is perfectly designed by Germany's Silke Fischer (Alle Anderen, Tabu) and shot in exemplary outdoors style by award-winning Adam Arkapaw (Snowtown, Animal Kingdom), who captures both the harshness and the lush, wet colours of the forested landscape.
"There's excellent music by Max Richter and a tense, unsettling soundscape by Sam Petty".

THE HOLLYWOOD REPORTER, by Megan Lehmann, 11 June 2012

"Lore, unspooling a lyrical, deeply affecting study into a rarely seen legacy of the Holocaust."
"Superbly shot German-British-Australian co-production"
"Immersive drama"
"Its spellbinding visuals and prickly subject, coupled with a preternaturally mature performance by newcomer Saskia Rosendahl in the title role, should lure discerning arthouse audiences."
"Shot entirely in Europe, with richly sensual lensing by the talented Australian cinematographer Adam Arkapaw (Animal Kingdom, Snowtown), this measured, subtly complex film keeps a respectful distance from well-documented WWII atrocities to allow for an ambiguous reading of evil."
"Shortland unearthed a new talent in Abbie Cornish with Somersault and this new film should be a career-launcher for Rosendahl."

VARIETY, by Richard Kuipers, 13 June 2012

"Knockout lead perf by newcomer Saskia Rosendahl."
"...fresh, intimate..."
"...everyone will surely hail Rosendahl as an exciting new talent. The very picture of youthful Aryan perfection, Rosendahl essays her complex role with a maturity and assurance that keeps her character compelling despite being impossible to like for almost the entire film. Supporting perfs are strong down the line."
"The technical star of the show is rising Aussie d.p. Adam Arkapaw ("Animal Kingdom"), whose lyrical compositions and subtle warming and cooling of the pic's palette are in perfect harmony with Lore's troubled state."

SBS, by Shane Daniels, 11 June 2012

"As played (superbly) by screen debutante Saskia Rosendahl, she is, to say the least, a complicated screen heroine"
"As a maker of images, Shortland is freakishly gifted."
"Beautiful, it may be, but it is by no means a bourgeois film. Like Lore herself - fierce, defiantly unsocialised - it is a rebuke to notions of middle-class propriety, as well as a formidable work in its own right, by one of the best and most distinctive filmmakers this country has ever produced".

QUICKFLIX, by Simon Miraudo, 10 June 2012

"Just as Somersault launched the career of Abbie Cornish, it too features an astounding central performance from a young actress: Saskia Rosendahl"
"Shortland's craftsmanship has only improved since 2004's Somersault, and that is saying something."
"Lore is as visual an experience as it is an emotional one"
"Shortland is aided by the cinematography of Adam Arkapaw (Animal Kingdom, Snowtown); surely Australia's best working DOP."
"here is one tale rarely told. Lore will linger long in your memory."

ARTS HUB, by Sarah Ward, 10 June 2012

"Shortland's film adds technical mastery to its thematic and emotional achievements."
"The sumptuous, stunning cinematography courtesy of director of photography Adam Arkapaw (Animal Kingdom, Snowtown) is paramount in conveying the impact of the physical and psychological combat, as is Max Richter's (Perfect Sense) immersive, enthralling score."
"As in her first feature, the efforts of the filmmaker and her leading lady do not go unnoticed. The former proves her skill on the page and screen and the latter excels in a striking centerpiece role."
"An emphatic return for the director and a memorable debut for the actress, their nuanced nous combine to harrowing, heartbreaking effect."
"Lore haunts with tenderness and tragedy; an accomplished alternative to the usual war dramas."

LORE

ONE LINER

After her Nazi parents are imprisoned, Lore leads her younger siblings across a war-torn Germany in 1945. Amidst the chaos, she encounters the mysterious refugee Thomas, who shatters her fragile reality with hatred and desire. To live, she must trust someone she was taught to hate and face the darkness within herself.

SYNOPSIS

Stranded with her younger siblings after their Nazi parents (Ursina Lardi, Hans-Jochen Wagner) are imprisoned, LORE (Saskia Rosendahl) leads the remains of her family across war-torn Germany in 1945.

To survive the children must reach their Grandmother's house in the North but amidst the chaos of a defeated nation, Lore encounters the mysterious and intriguing THOMAS (Kai Malina), a young Jewish refugee.

Unwanted, unwelcome, Thomas follows them and Lore finds her fragile reality shattered by feelings of both hatred and desire.

To live, she must learn to trust a person she has been taught to hate. And as the consequences of her parent's actions and beliefs become apparent, Lore must also start to face the darkness within herself.

HALF PAGE SYNOPSIS

Spring 1945 and the German resistance collapses. As the Allied forces sweep across the Motherland, five children embark on a journey which 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, abandoned to an uncertain fate, LORE (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 postwar conditions as Lore begins to understand the reality and consequences of her Nazi parent's 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 Jewish refugee seemingly with 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

From the Director, Cate Shortland

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 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 in 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 labourers. 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 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 Gorlitz, Germany on 19th July, 2011 and continued throughout July, August and September in various locations across Germany.

After the 13 day shoot in Gorlitz, 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 13th April 2012.

CAST BIOGRAPHIES

SASKIA ROSENDAHL (Lore)

One of Germany's most exciting young acting talents, Saskia developed a love for theatre at school in her home city 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, before she played her first role in the movie "Für Elise" in 2010.

Saskia's amazing screen presence has led her to play the title role of LORE and promises to be an award winning performance for the young German actress.

KAI MALINA (Thomas)

Kai Malina is recognised as one of the rising talents in German film after his breakout role in Michael Haneke's Oscar nominated and Palme d'Or winning THE WHITE RIBBON in 2009. Prior to this role, Kai has starred on German television with notable performances including DER ALTE, PATCHWORK, TATORT and STROMBERG.

Kai is fast becoming one of Germany's most sort after young actors. 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 such as EIN STARKES TEAM, INKLUSION, TATORT and POLIZEIRUF 110.

Ursina has also starred in many cinema productions, including the lead in DIE FRAU VON FRUHER", directed by Andreas Kleinert.

It was Michael Haneke's Palme d'or winning THE WHITE RIBBON where Ursina came to international recognition.

HANS-JOCHEN WAGNER (Vati)

Hans-Jochen Wagner is a highly esteemed German actor. Like Ursina, Hans 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 EVERYBODY ELSE, which won the Jury Grand Prix at the 2009 Berlin Film Festival.

Hans-Jochen is also an accomplished television actor having starred in over thirty German programs, including TATORT and the TV movie ADEL DICH.

NELE TREBS (Liesel)

Nele is a talented child actor and the fourth of five children. Nele and her family live in the north of Berlin and at age 7, she landed her first major role 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 enjoys a variety of sports and attends the 7th Class of Salvator school in Berlin.

MIKA SIEDEL (Jürgen)

Mika Seidel was born in 2002 and lives with his parents and brothers and sisters in Berlin. At the age of six, he was discovered by scouts of a talent agency 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 as the son of Russian parents and is a keen young actor. Due to his multicultural background, André speaks fluent German and Russian. Prior to his feature film debut in LORE, André was in several commercials and will be seen soon in German TV movie BELLA UND DER FEIGENBAUM.

EVA-MARIA HAGEN (Omi)

Eva-Maria was born Eva-Maria Buchholz, 19 October 1934 in Költzchen, Germany, now Poland and is an extremely well known German actress and singer. She is the mother of Nina Hagen.

Her extensive career in the theatre and film and television industries of Germany range back to 1957 with her early roles including, SPUR IN DIE NACHT, FOR EYES ONLY, BREAD AND ROSES right through to the 2000's with roles in HERZSPRUNG, SCHROEDER'S WONDERFUL WORLD, and NIMM DIR DEIN LEBEN.

Eva-Maria also has performed many many roles in European television including most recently SOKO WISMAR, STUTTGARDT HOMOCIDE, and LIEBE IM HALTEVERBOT. She has also worked with the greats of European theatre including Bertolt Brecht.

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 Australian Film Institute Awards for Best Director and Writer and SOMERSAULT was released in over 15 countries. Cate set up and 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 worked as a trainee and driver on film sets since 1994 before he became an in-house producer at Egoli Tossell Film in Berlin in 1998, where he was involved in films such as RUSSIAN ARK, directed by Alexander Sokurov, which screened at the 2002 Cannes Film Festival, and SHOOTING DOGS, directed by Michael Caton-Jones, starring John Hurt and Hugh Dancy.

In 2005, Karsten founded Rohfilm with his 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 in Critic's Week at the Cannes Film Festival in 2008, THE RIVER USED TO BE A MAN, directed by Jan Zabeil, which won the New Director's Award in San Sebastian 2011, and A MYSTERIOUS WORLD, directed by Rodrigo Moreno, which screened in Competition at the Berlin Film Festival in 2011, and CHILDREN, directed by Aida Begic, which premieres in Un Certain Regard in Cannes 2012.

LIZ WATTS (Producer)

Liz Watts is an independent producer and principal director of Sydney-based Porchlight Films. Watts has some 20 years of experience in the industry and was recently named in 2012 Harpers Bazaar's Top 25 Women in Australian film. She has been busy producing two feature films in 2011/12, including 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 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 drama produced by Watts includes the critically acclaimed feature WALKING ON WATER, directed by Tony Ayres, won 5 AFI Awards and two awards at the 2002 Berlin Film Festival.

Other drama produced by Watts include comedy drama series LAID which aired on ABC 1 and won the 2011 AACTA Award for Best TV Comedy Series. The second series of LAID has just been delivered with Andy Walker Producing and Liz Executive Producing, and a third series is currently in development. 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

LORE Kit 2012

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 Defoe, 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.

As producer, Paul's previous feature SKELETONS, directed by Nick Whitfield, won EIFF's prestigious Michael Powell Award for Best New British Feature (2010) whilst screening internationally including distribution 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.

Formalising his approach to talent, story and script development in *The Story Room*, Paul now works internationally in this area of film. Most recently, he has reconceived and delivered Screen Australia's emergent talent initiative Springboard in Sydney whilst consulting for the fund on feature development with all levels of talent. From Summer 2012 onwards - alongside feature development and production with ECF - Paul will advise on *Accelerator*, Creative Scotland's new feature development programme in UK, and continue to work with emergent talent internationally at a strategic level for funds including Screen Australia.

ROBIN MUKHERJEE (Co-Writer)

Robin is an acclaimed British writer with a wealth of film and television credits to his name. 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 also has 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)

Possessed with creative flair and a keen cinematic eye, Arkapaw is a recognized talent and an award winning Cinematographer.

Adam'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 picked up nominations for an IF and AACTA Award for Best Cinematography for the film. Adam's 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 prestigious Camerimage Festival in Poland and received an AFI Award Nomination.

More recently, Adam has commenced work on 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 named Winner of the Kodak Award for Outstanding Achievement in Cinematography and also screened in official competition at the 2003 Tribeca Film Festival

followed by an award for Best Cinematographer 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 high-profile music videos along with television commercials for companies such as Kleenex, Maggi, Nintendo and Nescafé and was also mentored, for a period, by renowned cinematographer, Andrew Lesnie on the second and third films in director Peter Jackson's LORD OF THE RINGS trilogy.

VERONIKA JENET A.S.E. (Editor)

Veronika is a highly regarded and awarded feature film editor having 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 a number of emerging feature directors including Jan Sardi with LOVE'S BROTHER, Elissa Down with THE BLACK BALLOON, Rachel Ward with BEAUTIFUL KATE and Claire McCarthy with THE WAITING CITY. She recently edited Warp Film Australia's first feature, SNOWTOWN for Justin Kurzel for which she won the inaugural AACTA (AFI) award for Best Editing in 2012.

Veronika is the editor of THE PIANO, directed by Jane Campion, for which she received Oscar, Bafta and ACE nominations. In her decorated career, Veronika has been nominated for six AFI awards and has won four times for THE PIANO, the documentary HEPZIBAH, THE BLACK BALLOON and SNOWTOWN. Veronika has also been nominated for four IF awards and has won three times for RABBIT PROOF FENCE, THE WAITING CITY and SNOWTOWN.

Veronika Jenet is a member of the US Academy of Motion Picture Arts and Sciences and 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 also been both an advisor and participant in the Screen NSW Aurora script workshop. Veronika is a co-director and producer with the Sydney based production company Decade Films.

SILKE FISCHER (Production Designer)

Silke Fisher is one of Germany's up and coming and most sort after production designers. Coming through the ranks of television commercials and television shows, she also has degrees from HfbK Hamburg for visual communication and research studies as well as obtaining an artist's scholarship in Paris during 1993/4 from the German-French council for culture.

Her feature film credits include BUNGALOW, directed by Ulrich Köhler, the indisputably brilliant ALLE ANDEREN, directed by Maren Ade, for which she won a Femina Prize at the Berlin Film Festival in 2009, and which also won the Silver Bear at that same years' Berlin Film Festival, and TABU, directed by Miguel Gomez, which won 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. On 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 worked with a number of electronic artists, notably Future Sound of London, and subsequently collaborated with them over a period of two years.

In June 2002, Max released his debut solo album, "memoryhouse" and 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. Max 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 and Martin Scorsese's SHUTTER ISLAND.

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)

Stefanie Biekers designs have reached many German audiences. She is a brilliantly respected and reputable Costume Designer. Her television credits dating back to 1996 are many, and include most recently (2012) "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 has been a professional freelance makeup artist and hair stylist since 1998. She began her career as a trainee of the theatre "Schauspiel Dresden" and then studied at the Academy of Fine Arts in the makeup and hair department. From 1992 – 1997 she was the makeup artist of the theatre "Schauspielhaus Chemnitz" and from 2003 – 2005 the chief makeup artist of the theatre "Volkswagon Rostock".

Her film and TV credits are many and varied and span a huge career. She has done a wide range of period dramas and historical films as well as documentary.

JACQUELINE REITZ (Casting)

Since 1996 Jacqueline Rietz has been working as a Casting Director for National and International film productions such as EMIL UND DIE DETEKTICVE, DAS FLIEGENDE KLASSENZIMMER, SONNENALLEE, CHARLIE AND THE CHOCOLATE FACTORY, VALKYRIE, THE COUNTESS and POPE JOAN.

Her extensive casting on LORE encompassed all the children in the lead roles, plus finding the brilliantly radiant Lore, Saskia Rosendahl. Her expertise in children's casting has her a leader in Europe in her field.

ANJA DIHRBERG (Casting)

Anja Dihrberg is a well respected Casting Director and specialises in promoting young talent, forming dynamic acting ensembles and discovering exciting new faces. While studying Art History and Theater in Munich, Vienna and Berlin, Anja worked as a freelance editor for various publishing companies. She began her career in theater production at the Vienna Burgtheater with Peter Zadek. She went on to land a permanent engagement at the Berliner Schiller Theater. She worked as an assistant director to Alexander Lang, Katja Paryla and Alfred Kirchner and eventually did her own directing work in Vienna and Berlin.

In 1995 she moved to the film and television industry and began production and casting work for the television series DIE PARTNER (The Partner) and SCHIMANSKI.

In 1997, she started her own business and has since been doing continuous casting work for the television series Cologne TATORT (Scene of the Crime), SK KÖLSCH, and since 2002, the TATORT film production in Münster. After working on film projects for Roland Suso Richter, Michael Gutmann and Sönke Wortmann, Anja worked with numerous international co-productions.

She was awarded the 2000 Casting Prize from the "Cologne Conference" and has been based in Cologne and Berlin since 2001. Her most recent projects have been Brian de Palma's - PASSION, Oliver Ziegenbalg's RUSSENDISKO and Andreas Kleinert's DIE FRAU VON FRÜHER.

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 into 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).

On a day-to-day basis, ECF works closely with sister company DigiCult, developing emerging UK talent through short and feature length live action, animation and documentary.

AN OFFICIAL GERMAN/ AUSTRALIAN CO-PRODUCTION

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

Costume Design Assistant	Susanne Platz
Costume Design Assistant	Gregory Nelson
Costume Research	Nikola Hoeltz
Wardrobe Supervisor	Ulrike Kiss-Rudies
Wardrobe Assistants	Elisa Neuhaus
	Clara Rakemann
Textile Artist / aging	Atelier Couleur & Co, Constanze Schuster
Costume Maker	Hüte und Kostüme
Costume Trainees	Anna Karla Toschek
	Jana Witte
Hair and Make Up Artists	Katrin Westerhausen
	Ulrike Borrmann
Additional Assistant Make Up	Doreen Kindler
	Kerstin Scholz
	Christin Pohlmann
	Simone Thiel
	Sarah Neumeier
	Jenny Grell
	Verena Martin
	Antje Dahm
	Katharina Britze
Location Assistant Saxonia	Jens Marschalleck
Location Assistant Baden-Württemberg	Pamela Schmidt
Location Assistant Hessen	Christiane Zietzer
Location Assistant Hamburg	Arne Czock
Set Trainee	Melanie Tschesche
Location Scout Sachsen	Karsten Frank
Location Scout BA-WÜ	Pamela Schmidt
Location Scout Hessen	Yvonne Wassong
Location Scout Hamburg	Herbert Müller
Production Drivers	Mike Weidner
	Konstantinos Pavlis
	Jens Marschalleck
	Martin Silkeit
	Peter Götz
	Silvia Stein
Stills Photographers	Adam Arkapaw
	Vanessa Fuentes
	Grace Cramer
	Karsten Frank
	Dorothea Trebs
	Thomas Maximilian Jauk
Stunt Coordinator	Becker Stunts- Andreas Mayer
Chaperones	Mona Rezazadeh Wishkahi
	Gudrun Schultz
	Dorothea Trebs
	Sarah Pietsch
Post Production Supervisor	Colleen Clarke, Bec Cubitt
	PPost & Deliver
1 st Assistant Editor	James Sutton
Telecine and Dailies Lab	CinePostproduction GmbH

Edit Facility	Boris Karnowski-Janzen Jochen Hinrichs-Stoeldt Spectrum Films, Sydney
Digital VFX Visual Effects Artist CGI	422 Glasgow Jamie Russell John Butler
Digital Intermediate DI Colourist DI Producer DI Supervisor DI Editor DI Compositors	EFilm Australia Jamie Hediger Katherine Heads Matthew M. North Matthew T. Griffin John Durney Rod Wallwork Geoff Aitken
Video Mastering	Kieran Bleakley Kristian Whitlock Lucas Cain David O'Brien
Subtitles End Credits I/O Operators	Kristian Whitlock Takahiro Suzuki Nathan Smith Peter Luczak Henry Yekanians
Laboratory Services by	Deluxe Australia
Titles Design	Jeremy Saunders, Veronika Jenet
Supervising Sound Editor Dialogue Editor	Sam Petty Antony Gray Yulia Akerholt
FX Editor Atmos Editor Accordion Player ADR Facilities	Brooke Trezise Jasmine Guffond Monica Brooks Soundfirm Australia Mixwerk Studios, Berlin
ADR Recordists	Liesl Pieterse (Sydney) Uwe Engel (Berlin)
Foley Walker Foley Recordist Foley Editor Mix Assistant Dolby Consultant	Mario Vaccaro Adam Connelly Lucas Bone Liesl Pieterse Bruce Emery
Soundfirm Facilities Manager Sound Mixers	Jasmin Cornford Robert Mackenzie Sam Petty
Sound Facility Sound Mix & ADR Facility	Big Ears Soundfirm Australia
Solo Violin Solo Cello Solo Piano Musicians Contractor Score Preparation Composer Assistant Recorded by Assistant Engineer Recorded at	Everton Nelson Ian Burdge Max Richter Isobel Griffiths Dave Foster Maisie Hitchcock Rupert Coulson Chris Barrett Air Lyndhurst Studios, London

Mixed at Mix Engineer Score Co-ordination Music Publishing	StudioKino Berlin Peter Funk Catherine Manners, Manners McDade Mutesong
Key Art	Jeremy Saunders
Press Office Germany Press / Publicist Australia	Arne Höhne Presse, Gisela Meuser Tracey Mair and Transmission Films
Accounting Extras Catering Equipment Lighting/ Grip	Adag Delikat & Ausgewogen MBF Filmtechnik, Martin Westenberger, Uwe Heller
Equipment Camera Equipment Camera/ Video Stock Costume Studio Costume Rental	MBF Filmtechnik, Uli Herter CineImpuls GmbH Leipzig Kodak GmbH Flatliners GmbH Theaterkunst GmbH Studio Babelsberg GmbH
Historical Costumes Prop Rental	Sturm Handels GmbH Studio Babelsberg GmbH SZENENBILD Fritz Günthner
Car Rental	MEDIAS Buchbinder Leipzig City
Make Up Van/ Costume Van/ Caravan Security Location Broker Sachsen	Mobilespace Fahrzeugvermietung MaGaMo GmbH H.S.D. Holdinghausen Sicherheitsdienst Jany Immobilien Görlitz Movie Service Görlitz
Researchers	Alex Howes Linda Micsko Nicola Hoeltz
Historical Wardrobes/Costumes	
Music Reasearcher Music Consultant	Shantha Roberts Jemma Burns
Tax accountancy Germany Insurance Germany Insurance Broker Germany E& O Insurance Insurance Broker Australia	Thilo Drabeck, Althaus & Drabeck Falkenberg & Kakies GmbH & Co.KG Thomas Mohr FIUA HW Woods Australia
Lead Legals	Nina Stevenson Eve Foreman Macleay William Australia
Legals Germany	Dirk Poppendieck Brehm & v.Moers
Legals UK	Natalie Usher Lee & Thompson
Completion Guaranty For Film Finances	Film Finances Limited David Korda, Ali Moshref, Anni Browning
Financial Consultant Germany	Michael Schmetz Mach GmbH, Christoph Fröhlich
Production Office Leipzig	Rohfilm GmbH

Assistant Producer
Production Office Frankfurt

Ricardo Brunn
strandfilm GmbH

For Commerzbank AG
For Fulcrum Media Finance
Contrarian Tax Services (Australia)

Michael Gens, Achim Thielmann
Sharon Menzies, Emile Sherman
Brett Thornquest

For Creative Scotland
Development & Production Executive
Business Affairs
Legal

Robbie Allen
Linda McClure
Brehon & Co (Mary Brehony)

World Sales
Licensed through
German Distributor
Australasian Distributor

Memento Films International
Jetty Distribution, Roh Film
Piffli Medien
Transmission Films

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 Männli, Familie Ingwersen Holger Eberling, Christian Bünger, Welche Einheit Nationalpark Wattenmeer, Freilichtmuseum Neuhausen ob Eck, Walter Knittel, Förster Herr Zulauf, Herrenwaldkaserne Stadtallendorf, Stabsfeldwebel Herbert Kreiner, Stabskompanie 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

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

"The Dönitz' speech to the German people"
Courtesy of NSL Archive

Holocaust photographs supplied by
United States Holocaust Memorial Museum

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”

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

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 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

GERMAN DISTRIBUTOR



AUSTRALASIAN DISTRIBUTOR



WORLD SALES



**MADE WITH THE SUPPORT OF
THE UK FILM COUNCIL'S DEVELOPMENT FUND**



**DEVELOPED WITH THE SUPPORT FROM
THE MEDIA PROGRAMME OF THE EUROPEAN UNION &
Supported by the i2i MEDIA PROGRAMME OF THE EUROPEAN UNION**



Developed through the EAVE Programme,
a training initiative of the MEDIA Programme of the European Union



FINANCED IN ASSOCIATION WITH



SUPPORTED BY THE NATIONAL LOTTERY
THROUGH CREATIVE SCOTLAND



FINANCED IN ASSOCIATION WITH



FINANCED WITH THE ASSISTANCE OF



DEVELOPED AND FINANCED WITH THE ASSISTANCE OF



A



PRODUCTION

The events, characters and firms depicted in this motion picture are fictitious. Any similarity to actual persons, living or dead, or to actual events or firms is purely coincidental. Ownership of this motion picture including the sound recording is protected by copyright and other applicable laws, and any unauthorised duplication, distribution or exhibition of this motion picture could result in criminal prosecution as well as civil liability. All rights reserved.

© 2012 Rohfilm GmbH, Lore Holdings Pty Limited, Screen Australia, Creative Scotland, and Screen NSW.

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