

WHEN YOUR LIFE IS A LIE WHO CAN YOU TRUST?

LORE

A FILM BY CATE SHORTLAND

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A
ROH-FILM
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PRODUCTION

A GERMAN-AUSTRALIAN CO-PRODUCTION
LORE

SASKIA ROSENDAHL
KAI MALINA
NELE TREBS
URSINA LARDI
HANS-JOCHEN WAGNER
MIKA SEIDEL
ANDRE FRIO
EVA-MARIA HAGEN

CASTING
JACQUELINE RIETZ
ANJA DIMRBERG

HAIR UP BY
KATRIN WESTERHAUSEN

COSTUME DESIGNER
STEPANIE BIEKER

SOUND DESIGNER
SAM PETTY

COMPOSER
MAX RICHTER

PRODUCTION DESIGNER
SILKE FISCHER

EDITOR
VERONIKA ISNET AKA

EXECUTIVE PRODUCERS
ADAM ADZAPAW

EXECUTIVE PRODUCERS
MARGARET MATHESON
VINCENT FREEMAN
ARITA LEISHMAN

WRITER OF "THE FIGHT" BY
RICHARD CLIFFERT

WRITER BY
CATE SHORTLAND
ROBIN MUKHERJEE

PRODUCED BY
KARSTER STÖTER
LIZ WATTS
PAUL WELSH
BENNY DRECHSEL

DIRECTED BY
CATE SHORTLAND

Check the Classification



www.transmissionfilms.com.au

Vanaf 7 maart 2012 in de bioscoop

LORE

Wie kan je vertrouwen wanneer je leven een leugen is?

Intiem en prachtig gefilmd drama vol pakkende beelden over liefde en vergeving tegen de achtergrond van een wereld die genadeloos in duigen valt.

Duitsland voorjaar 1945. Lore wordt aan haar lot overgelaten nadat haar SS-ouders door de geallieerden zijn opgepakt. Samen met haar zusje en broertjes moet Lore (een glansrol van Saskia Rosendahl) te voet door het verwoeste naoorlogse Duitsland op zoek naar veiligheid. Tijdens deze odyssee vol ontberingen ontmoet zij de joodse vluchteling Thomas (Kai Malina, DAS WEISSE BAND). Om te overleven zal Lore haar vertrouwen moeten geven aan iemand die ze heeft geleerd te haten. Zal het haar lukken zich los te rukken van de wereld waarin zij is opgevoed, die zij blind heeft gehoorzaamd en haar hart open te stellen voor haar echte verlangens? Tegen de achtergrond van een wereld die in vlammen opgaat, ontdekt de jonge kwetsbare Lore de kracht van haar eigen gevoelens.

LORE van de Australische regisseur Cate Shortland wordt wereldwijd geroemd om zijn overdonderende rauwe schoonheid én fijngevoelige integriteit.

Officiële inzending van Australië voor de Oscar Beste Buitenlandse Film en winnaar van de publieksprijs van het filmfestival van Locarno. LORE is te zien op het Internationaal Film Festival Rotterdam en draait vanaf 7 maart door heel Nederland.

Australië, 2012/Duits gesproken/108minuten/35mm

LORE wordt in Nederland gedistribueerd door ABC Cinemien. Beeldmateriaal kan gedownload worden vanaf www.cinemien.nl/pers of vanaf www.filmdepot.nl

Voor meer informatie: ABC Cinemien, Gideon Querido van Frank, gideon@cinemien.nl

Pers

A lyrical, deeply affecting study into a rarely seen legacy of the holocaust. Lore's spellbinding visuals and prickly subject, coupled with a preternaturally mature performance by newcomer Saskia Rosendahl in the title role, should lure discerning arthouse audience.

The Hollywood Reporter

Unforgettable!

Hollywood News

In this deadly, real-life variation of The Hunger Games, the deep-feeling Rosendahl makes a major impression as an intelligent girl learning the power of her sexuality and resolve under maximum stress. This tense and unrelentingly gripping movie is a very good bet for local and international directing, technical and acting awards.

Screen

Heartbreaking!

Popcorn junkie

A knock out performance, fresh and intimate!

Variety

CAST & CREW

Lore	Saskia Rosendahl
Thomas	Kai Malina
Moeder	Ursina Lardi
Vader	Hans-Jochen Wagner
Liesel	Nele Trepz
Jürgen	Mika Siedel
Günter	André Frid
Oma	Eva Maria Hagen
Director and writer	Cate Shortland
Producer	Kartsen Stoter
Producer	Liz Watts Paul Welsh
Co-writer	Robin Mukherjee
Director of Photography	Adam Arkapaw
Editor	Veronika Jenet A.S.E.
Production Designer	Silke Fischer
Composer	Max Richter
Sound Designer	Sam Petty
Costume Designer	Stefaie Bieker
Makeup	Katrin Westerhausen
Casting	Jacqueline Reitz
Casting	Anja Dührberg

Saskia Rosendahl Lore

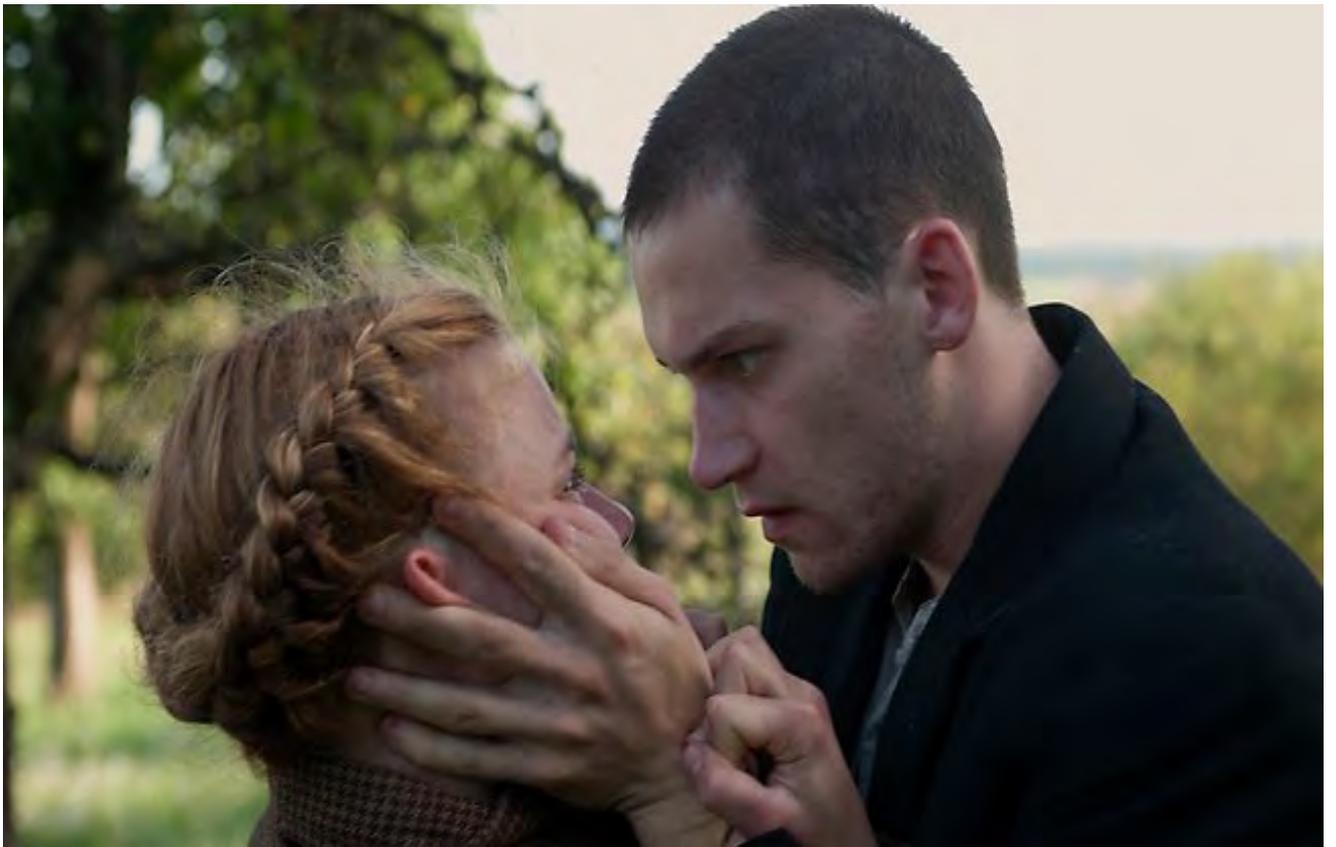
Twintiger Saskia Rosendahl wordt gezien als een van Duitslands veelbelovendste actrices van haar generatie. Zij volgde een opleiding aan de befaamde Marcel Sparman Performance Art Workshop en kreeg al snel rollen in toneelstukken die te zien waren in Improvisationstheater Kaltstart en Theater Halle. Haar eerste filmrol was in *FUR ELISE* (2010) van Wolfgang Dinslage. Rosendahls indrukwekkende acteerprestaties hebben er voor gezorgd dat zij de titelrol in *LORE* kreeg, een vertolking die – naar alle waarschijnlijkheid – zal leiden tot menige filmprijs.





Kai Malina Thomas

Na zijn debuut in Michael Hanekes *DAS WEISSE BAND* (2009) is de jonge Malina een ware ster in Duitsland. Voor zijn filmdebuutrol in het Oscargenomineerde kassucces was Kai Malina te zien in verschillende Duitse televisieseries zoals *Der Alte*, *Patchwork*, *Tatort* en *Stromberg*. Samen met Saskia Rosendahl wordt Kai Malina beschouwd als veelbelovendste acteur van zijn generatie.



Ursina Lardi Moeder

Lardi studeerde theater aan de prestigieuze Hochschule für Schauspielkunst Ernst Busch Berlin. Ze is een beroemde toneelactrice en heeft in de belangrijkste theaters van Duitsland gespeeld. De laatste jaren speelde ze ook in verschillende Duitse televisieseries.

DAS WEISSE BAND zorgde voor haar internationale doorbraak.



Ursina Lardi in LOREN (boven) en in DAS WEISSE BAND (onder).



Hans-Jochen Wagner

Vader

Hans-Jochen Wagner is een beroemde Duitse acteur. Net zoals Ursina Lardi studeerde Wagner aan de Hochschule für Schauspielkunst Ernst Busch Berlin. Hij heeft o.a. gespeeld in *SIE HABEN KNUT*, *JENA PARADIES* en *EVERYBODY ELSE* (Jury Grand Prix Berlin Film Festival 2009). Wagner is ook bekend door zijn rollen in Duitse televisieseries zoals *Tatort* en *Adel Dich*.



Cate Shortland

schrijver/ regisseur

De Australische Cate Shortland studeerde aan de Sydney University en aan de Australian Film and Television and Radio School. Shortland heeft prijswinnende korte films geschreven en geregisseerd zoals 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) en JOY (Best Film, Melbourne International Film Festival, 2000).

Cate Shortland werd wereldbekend door het succes van haar eerste speelfilm, SOMERSAULT (2004), die zij regisseerde en waar zij het script voor schreef. De film ging in première op het filmfestival van Cannes (Un Certain Regard). In datzelfde jaar won Shortland de Australian Film Institute Award for Best Director and Writer. SOMERSAULT werd aan 15 landen verkocht. Shortland creëerde en regisseerde afleveringen van THE SECRET LIFE OF US voor Network10/ Channel 4 UK en andere televisieseries.

Cate Shortland is getrouwd met filmmaker Tony Kravitz.





DIRECTOR'S NOTE

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

THE DARK ROOM

LORE is gebaseerd op de beroemde prijswinnende roman *The Dark Room* van Rachel Seiffert (Booker Prize, Guardian First Book Award, LA Times Prize for First Fiction).

INTERVIEW

Cate Shortland

Cate Shortland's feature debut, *Somersault*, entered Aussie film lore when it became the biggest ever winner at the AFI awards. With the shadow of its success looming large, she waited eight years to deliver her follow-up, the fittingly titled *Lore*. And it might similarly enter the record books since it's been selected as Australia's official entry in the Best Foreign Language Film category at next year's Oscars. Set in post-WW2 Germany, the tale is told completely in the German language, and tells of a young Nazi named Hannalore (newcomer Saskia Rosendahl) who struggles to keep her brothers and sisters alive in the days following Hitler's suicide.

We spoke to Shortland about shooting in an alien tongue, the danger of making Nazis seem sympathetic on screen, and the picture's parallels with Australia's own questionable colonial history.



SM: There was an eight year gap between *Somersault* and *Lore*. You've done some TV in the interim, but was there a specific reason why you didn't immediately return to film?

CS: Yes, I think I just wanted to experience a bit more of life and, I suppose, have things to make films about. So, I've done TV. I've been writing for Matchbox Pictures in Sydney – who did *The Slap* – and I'm working on a show on Gallipoli. But also my husband [director Tony Krawitz] and I moved to South Africa for a while, and I worked with an NGO outside Soweto, and that was really great. We were there for two years.

SM: Right, so back into the real world for a period. When you did get back into working on your next film, was the shadow of *Somersault*'s success looming large?

CS: It actually wasn't. I think, possibly, having a break was actually a good thing. I think this film being in German language and being set in 1945 gave me a lot of freedom. I actually really enjoyed the process and found it exciting and stimulating. I didn't much have *Somersault* in my head, actually, which is, I think, a really good thing.

SM: I think so too. And I understand you also lived in Germany for a period of time. How good is your German?

CS: My German is fairly atrocious, but I've got a lot of really great people that help me when I'm on set and with the casting and everything. So, yeah, I've been really lucky to meet those people.

SM: I was going to say, it's kind of an interesting choice to film the movie in the German language. It *shouldn't* be an interesting choice, because it has German characters and it's set in Germany, but the old standard of English accents taking over has not been appropriated here. Was that an easy decision to come to? To film it in German?

CS: Yeah. About four years ago, as we were developing the script, I said to the producers that I didn't want to shoot the film in English. One of the great things is when people watch the film now, one of the first things they comment on are the performances, and I just don't think we would have got these incredible performances – especially from the younger cast – if they also had to think about their language. So there's a real immediacy and freshness to it, because they're not worrying about that. There just worrying about what feels true within the scene. I think we definitely made the right decision.

SM: For sure. But noting that language barrier, when you were on set, were you ever apprehensive or uncertain that you were getting the performances you wanted?

CS: Not so much with the kids, because I spent three weeks in rehearsal with them, so I knew them really well. Plus, I'd just done the last two drafts on the script and worked with the translator in translating it. So I knew it pretty much back to front. It was more working with the adult cast. I really felt my lack of German then.

SM: *Lore* is based on Rachel Seiffert's novel *The Dark Room*. Can you tell me a little bit about first getting introduced to that book?

CS: The book is made up of three novellas, and Rachel was one of the youngest people to be nominated for the Booker Prize. I think she was 29 when she was nominated for this novel. It's three stories; one is set before the war and during the war, one is set around the time Hitler commits suicide and the six weeks after that when the Allies take over Germany, and the other one is set in contemporary times. We've shot the middle novella; the one set in 1945.

SM Was there anything specific from when you first read the book that really intrigued you and made you feel, "I specifically can make a movie about this, and this is a story that I want to tell"?

CS: What really intrigued me was that the stories are very, very intimate. So you really get into the characters. She's not preaching to you what's happened; you're just with these characters and experiencing what they experienced as they experience it. It's a really incredible way of experiencing the time, because it feels so visceral. I think as a filmmaker you just love getting your teeth into stuff like that, that feels really strong. There's a lot of stuff in it that's quite confronting. And I just felt like I wanted to make a bigger film in terms of the scope. So although it's character driven, the ideas in it are a lot more, I suppose, international than *Somersault* was.

SM: I think that's definitely the case, but there's also a coming-of-age tale underneath there as well, so it does have that parallel with *Somersault*. Was that something you identified with in the story early on?

CS: That's kind of a coincidence. But definitely what I really love about it is the lead character is dealing – she's fourteen – with her sexuality, she's dealing with growing up in a totalitarian state, she's dealing with all these things at once. It's like her body is fighting her mind at times. That was really great, because that just feels so real.

SM: Absolutely. The lead character is played by Saskia Rosendahl, and she's fairly brilliant. She has to go through a fair amount of trials throughout the course of the movie. Can you tell us about finding her?

CS: We looked at about 300 girls across Germany, and Saskia had not done a feature film before, or even a television show or anything. This is her first role. She's trained as a dancer. She was, I think, 17 when we met her. She's now 18. She just went into the film with this really open, instinctual way of looking at everything. And it was a real battle for her, because she's actually a really kind person, and she has to play this girl who has these strong Nazi beliefs. What you're seeing onscreen is this battle between Saskia and the character she's playing, so it's really gripping I think.

SM: What I found really intriguing about your movie is that it focuses on the losers of a war, and what becomes of them in the aftermath. Now, they also happen to be Nazis. Were you concerned about making sympathetic some of history's greatest villains?

CS: Yeah, that was a real concern, and something that we looked deeply into through the whole process, and something I talked to Rachel Seiffert about. I don't think we'll ever really understand the Holocaust, but I don't think you can understand these kind of atrocities at all unless we look at what happened to the victims but also what motivated the perpetrators. My husband's family are German Jews, and they left in '37. That really gave me a lot of strength as well, because I had them giving me a lot of advice and talking about it, saying, "Be strong, make the film. It's in no way talking about Germany being victims. It's just talking about these specific children, and what happened to them in their lives."

SM: Have you been confronted by anyone who's been troubled by the film's content or its approach, and how do you deal with people who speak to that?

CS: Funnily enough, we just showed the film at Switzerland, the Locarno Film Festival, and it's the biggest art-house film festival in the world now. We won the Audience Award; we had an audience of 8000 people. So, people are really responding to the film and the fears I had, and all the work that we put into making sure what we were saying was clear, have paid off. I'm really excited about releasing it here and seeing if it creates any dialogue about how Australia has dealt with its colonial history and the atrocities that we've committed.

Bron: quickflix.com

VARIETY

Told through the eyes of a Nazi-indoctrinated teenager leading her siblings on a trek to promised safety in the immediate aftermath of World War II, "Lore" offers a fresh, intimate and mostly successful perspective on Germany's traumatic transition from conqueror nation to occupied state. Played in a determinedly understated tone that will appeal to upscale audiences and restrict broader commercial appeal, the sophomore feature by Aussie helmer Cate Shortland (2004's "Somersault") holds a marketing trump in the knockout lead perf by newcomer Saskia Rosendahl. World-premiered in the Sydney fest competition, the pic should generate respectable niche biz worldwide.

Adapting one of three self-contained stories in Rachel Seiffert's 2001 novel "The Dark Room," Shortland and co-scripter Robin Mukherjee start in the final days of the Third Reich. At a fancy country house, Hannelore (nicknamed Lore) Dressler (Rosendahl) is ordered to gather the family jewels while her SS officer father, Peter (Hans-Jochen Wagner), and mother, Asti (Ursina Lardi), destroy incriminating evidence.

Following Peter's return to the front and presumed death, Asti surrenders to Allied forces. Her parting instruction to Lore is to take younger sister Liesel (Nele Trebs), twins Jurgen (Mika Seidel) and Gunter (Andre Frid), and baby brother Peter to their grandmother's house, some 500 miles away near Hamburg.

Maintaining a studied, low-key approach even in the most confronting circumstances, the screenplay transports Lore into the physical wreckage and destructive emotional forces of guilt, denial and utter bewilderment engulfing fellow citizens attempting to process Germany's capitulation.

Unwavering in her devotion to Nazi ideology whether trading silverware for food, looking at Holocaust photographs now on public display or removing a wristwatch from the corpse of a suicide victim, Lore only grows stronger in her convictions when circumstances force her and her siblings to travel with and rely on Thomas (Kai Malina), a young man holding Jewish identity papers.

Despite the unconvincing means by which the characters are brought together -- an American soldier appears to comprehend everything Thomas says in German while understanding none of Lore's words -- the pic produces satisfying coming-of-age dramatics from Lore's loss of political, social and sexual innocence in Thomas' company.

The general air of restraint and deliberate pacing may distance viewers seeking the big, cathartic experience frequently delivered by similarly themed tales, but 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.