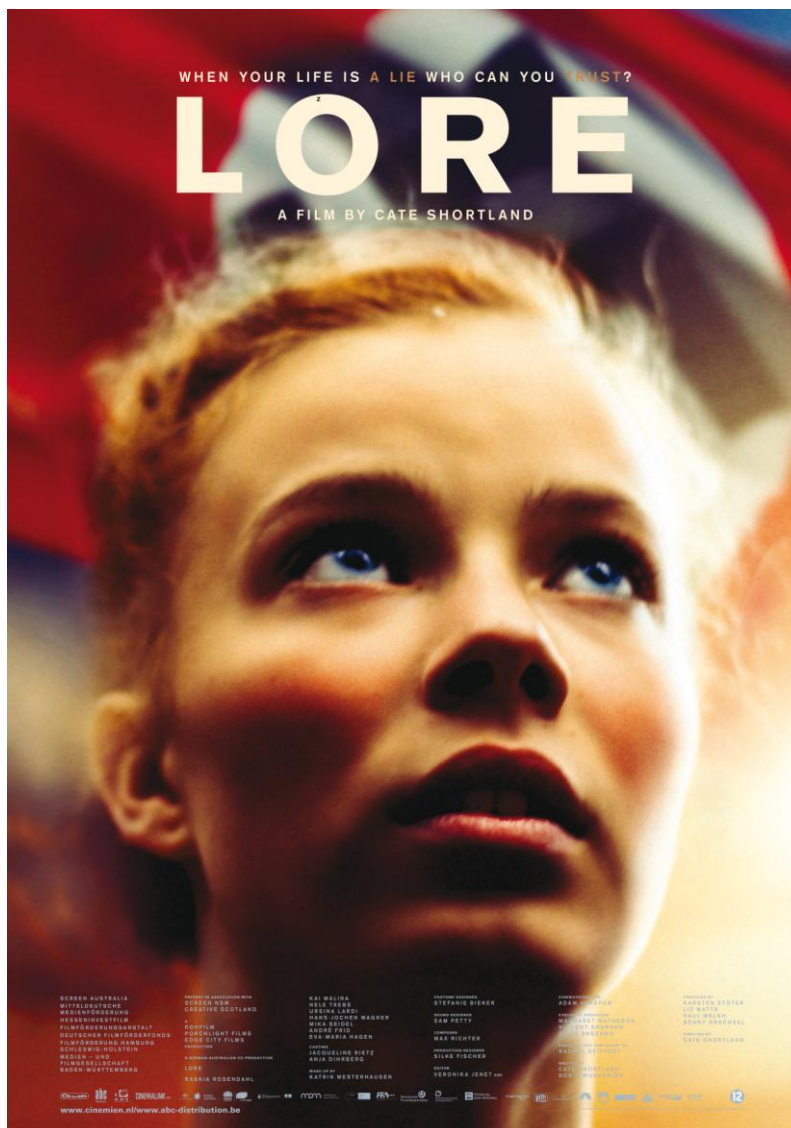


ABC Distribution
Kaasstraat 4
2000 Antwerpen
t. 03 – 231 0931
www.abc-distribution.be
info@abc-distribution.be

presenteert / présente



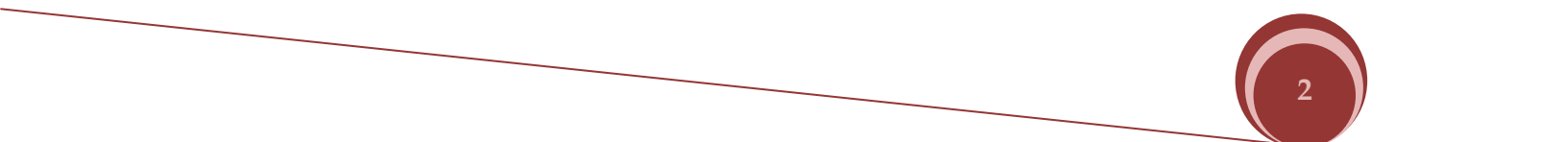
Persmappen en beeldmateriaal van al onze actuele titels kan u gedownloaden van onze site:

Vous pouvez télécharger les dossiers de presse et les images de nos films sur:

www.abc-distribution.be

Link door naar PERS om een wachtwoord aan te vragen.

Visitez PRESSE pour obtenir un mot de passe.



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 Nazi-ouders door de geallieerden zijn opgepakt. Samen met haar zusje en broertjes moet Lore te voet naar haar grootmoeder in Hamburg. Dit doen ze door het verwoeste naoorlogse Duitsland, op zoek naar veiligheid. Tijdens deze odyssee vol ontberingen, ontmoet ze de mysterieuze vluchteling Thomas, die haar kwetsbare gevoel van realiteit volledig in de war brengt met haat en verlangen. Om te overleven moet ze iemand vertrouwen van wie ze geleerd heeft dat ze hem moet haten en de confrontatie aangaan met de duistere waarheid. 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 ware verlangens? Tegen de achtergrond van een wereld die in vlammen opgaat, ontdekt de jonge kwetsbare Lore de kracht van haar eigen gevoelens.

LORE wordt wereldwijd geroemd om zijn overdonderende rauwe schoonheid én fijngevoelige integriteit.

Lengte 108min. / Taal: Duits / Land: Australië / Genre: drama

En 1945 à la fin de la guerre, un groupe d'enfants s'apprête à traverser l'Allemagne dévastée pour retrouver leur grand-mère à près de 900 kilomètres au Nord. L'aînée, Lore, est en charge de ses quatre frères et sœurs depuis que leurs parents, des nazis SS, sont sous la garde des Alliés. Ce voyage confronte les enfants à la réalité et aux conséquences des actes de leurs parents. Lorsqu'ils rencontrent Thomas, un jeune réfugié juif, charismatique et intrigant, Lore voit bientôt son monde voler en éclat, ébranlée par des sentiments contradictoires de haine et de désir. Pétrifiée par la peur que lui inspire le jeune homme, elle doit pourtant faire confiance pour survivre à la seule personne qu'on lui a toujours désignée comme l'ennemi...

Durée 108min. / Langue: allemand / Pays: Australie / Genre: drame

LORE – cast

Saskia Rosendahl.....	Lore
Nele Trebs	Liesel
André Frid	Günther
Mika Seidel.....	Jürgen
Kai-Peter Malina	Thomas
Nick Holaschke	Peter
Ursina Lardi.....	Mutti
Hans-Jochen Wagner	Vatti
Sven Pippig	Boer / Paysant
Philip Wiegratz.....	Helmut
Katrin Pollitt.....	Boerin / Paysanne
Hendrik Arnst.....	Man van / Homme de ‘Ochsenwagen’
Claudia Geisler	Vrouw van / Femme de ‘Ochsenwagen’
Pit Bukowski	Duitse soldaat / Soldat allemand
Eva-Maria Hagen	Grootmoeder / Grande-mère
Hanne B. Wolharn.....	Martha
Fabian Stumm.....	VS-soldaat / Soldat américain



SASKIA ROSENDAHL

Zij is een van de meest belovende Duitse actrices van haar generatie. Lore is haar tweede film na Für Elise in 2010

C'est l'une des actrices allemandes les plus prometteuses de sa génération. Lore est son deuxième film après Für Elise en 2010.

2012 LORE - Cate Shortland

2010 FÜR ELISE - Wolfgang Dinslage



KAI MALINA

Kai Malin als een jonge Duitse acteur die ontdekt werd door zijn rol in Das Weisse Band van Michael Haneke, Gouden Palm op het filmfestival van Cannes van 2009. Lore is zijn tweede film.

Kai Malina est un jeune acteur allemand révélé par son rôle dans Le Ruban Blanc de Michael Haneke, Palme d'Or au Festival de Cannes en 2009. Lore est son deuxième film.

2012 LORE - Cate Shortland

2009 DAS WEISSE BAND / LE RUBAN BLANC - Michael Haneke



URSINA LARDI

Ursina Lardi studeerde aan de prestigieuze theaterschool van Ernst Busch in Berlijn. Na verschillende jaren in het theater, maakte ze de overstap naar het witte doek in de films Die Fraü Von Fruher van Andreas Kleinert en Das Weisse Band van Michael Haneke.

Ursina Lardi a étudié à la prestigieuse école de théâtre Ernst Busch à Berlin. Après plusieurs années passées au théâtre elle rejoint le cinéma avec notamment Die Fraü Von Fruher d'Andreas Kleinert et Le Ruban Blanc de Michael Haneke.

2012 LORE - Cate Shortland

DIE FRAÜ VON FRUHER - Andreas Kleinert

2009 DAS WEISSE BAND / LE RUBAN BLANC - Michael Haneke



LORE – crew

regie / réalisationCate Shortland

scenario / scénarioRachel Seiffert

.....Robin Mukherjee

.....Cate Shortland

Naar de novelle « The Dark Room » van Rachel Seiffert / D'après la nouvelle « La chambre noire » de Rachel Seiffert (Booker Prize, Guardian First Book Award, LA Times Prize for First Fiction)

productie / productionBenny Drechsel

.....Linda Mecsko

.....Kurt Otterbacher

.....Karsten Stöter

.....Liz Watts

.....Paul Welsh

camera / caméraAdam Arkapaw

montage.....Veronika Jenet

muziek / musique.....Max Richter

geluidsmontage / montage de son.....Michael Busch

.....Robert Mackenzie

.....Sam Petty

.....Brooke Trezise



CATE SHORTLAND filmographie

Langspeelfilms / Longs Métrages

2012 LORE - Festival International de Locarno - Prix du Public

2003 SOMERSAULT - Festival de Cannes 2004 - Sélection Officielle - Un Certain Regard

Kortfilms / Courts Métrages

2000 JOY - Festival International de Melbourne – Meilleur Court Métrage

1999 PENTUPHOUSE - Festival du film de Sydney – Prix Dendy

1995 STRAP ON OLYMPIA - Festival International de Chicago – Meilleur Court Métrage



LORE – director’s note / note d’intention de la réalisatrice

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 chiselled 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 labour 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.



UN ROMAN « LA CHAMBRE NOIRE » DE RACHEL SEIFFERT*

C'est Paul Welsh, le producteur écossais de mon premier long-métrage Sommersault qui m'a fait découvrir La chambre noire, le livre de Rachel Seiffert. Parallèlement ma productrice australienne l'offrait à mon mari pour son anniversaire.

J'ai été littéralement bouleversée par ce récit, il me renvoyait également à un passé plus personnel ; ma belle-famille est juive allemande et elle a quitté Berlin en 1936 ; c'est d'ailleurs leurs photos que le personnage de Thomas a dans son portefeuille.

La chambre noire est un premier roman, il s'agit de trois histoires, trois personnages, tous unis par une communauté de destin; Helmut, un jeune photographe partisan du Reich dans un Berlin bombardé; Lore, une jeune adolescente traversant une Allemagne dévastée par la guerre et Micha, un jeune enseignant rongé par l'idée que son grand-père fut sans doute nazi.

C'est la manière dont Rachel interroge l'histoire et questionne le thème de la transmission qui m'a interpellée. Les enfants ne sont-ils pas victimes des crimes de leurs parents? Rachel Seiffert fait de cette question un point crucial de son roman.

C'est un questionnement que je partage. Mon travail s'articule autour de la responsabilité des parents et ce qu'ils transmettent à leurs enfants comme l'holocauste ou même l'Apartheid.

Le mensonge est également un sujet essentiel, comment vivre lorsque l'on réalise que tout est mensonge autour de soi, que les valeurs inculquées depuis l'enfance ne sont que haine et détestation de l'autre...

LA CONSTRUCTION DU RÉCIT ET DES PERSONNAGES

Lors de la préparation du film, j'ai été confrontée à des témoignages et archives, à toute une réalité historique qui m'ont, dans un premier temps, totalement dépassée.

Je me suis immergée dans un monde vraiment effrayant. J'ai rencontré plusieurs membres des Jeunesses Hitlériennes et de la Ligue des Filles Allemandes. Leurs témoignages m'ont permis d'enrichir et de construire le personnage de Lore, j'ai tenté de comprendre comment enfant, on grandit en sachant que ses proches ont commis des crimes inconcevables et que le génocide est entré dans leur vie quotidienne.

Comment raconter l'histoire d'une famille, totalement préservée de tout le chaos de la guerre et de ses atrocités, jusqu'au moment où le père, ce héros, devient un criminel de guerre. J'ai également rencontré la mère de Rachel Seiffert ainsi que sa tante, toutes les deux se sentent encore aujourd'hui responsables du passé de leurs parents. Comment peut-on vivre avec ça? Comment peut-on aimer ses parents tout en sachant quelles horreurs ils ont commises ? Mon film commence en 1945, Lore et ses frères et sœurs sont les enfants privilégiés d'un haut dignitaire nazi impliqué dans les crimes de masse en Biélorussie.

Il fallait construire le personnage de Lore, avec toute sa complexité, articuler un récit autour d'elle et à travers elle. Rendre crédibles les idéaux politiques dont elle est nourrie et travailler sur l'ambiguïté du personnage. Travailler sur son acharnement et son obstination à croire, même lorsque l'Allemagne est vaincue, à la propagande National Socialiste et ses propos antisémites.

Il est difficile de ne pas voir en elle le monstre que son époque a fabriqué.

Dans le roman de Rachel Seiffert, Lore a 3 ans de moins que Saskia Rosendahl. Dans mon film, j'avais envie que Lore soit également troublée par des émotions propres à l'adolescence. La rencontre avec Thomas éveille en elle des émotions extrêmes, la détestation de l'autre et tout à la fois un désir charnel.

Dans leur errance et leur fuite, Lore et ses frères et sœurs vivent en huis clos, totalement hors du monde, proches de la nature. C'est dans cette errance qu'ils vont peu à peu appréhender toute l'horreur d'un monde jusque-là ignoré.

Si son éducation lui a appris à obéir et à ne jamais se remettre en cause, à la fin du film Lore est assaillie de questions qui ne trouveront jamais de réponses.

Cate Shortland
Sydney April 2012



LORE – interview with 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 / Source: 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 auds 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-preemed 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.