



presents

CHRISTIAN
FRIEDEL

KATHARINA
SCHÜTTLER

BURGHART
KLAUSSNER

JOHANN
VON BÜLOW

 65th Internationale
Filmfestspiele
Berlin
Out of Competition

THIS MAN COULD
HAVE CHANGED HISTORY

13 MINUTES

AN OLIVER HIRSCHBIEGEL FILM

BETA CINEMA PRESENTS LUCKY BIRD PICTURES PRODUCTION IN CO-PRODUCTION WITH SWR ARD DEGETO BR WDR ARTE DELPHI MEDIEN AND PHILIPP FILMPRODUCTION
SUPPORTED BY FILMFERNSCHONFONDS BAYERN MEDIEN- UND FILMGESSELLSCHAFT BADEN-WÜRTTEMBERG MEDIENBOARD BERLIN-BRANDENBURG BLS BUSINESS LOCATION SÜDTIROL - ALTO ADIGE
GERMAN FEDERAL FILM FUND (OFF) MIBACT FILMFÖRDERUNGSANSTALT "13 MINUTES" AN OLIVER HIRSCHBIEGEL FILM
WITH CHRISTIAN FRIEDEL KATHARINA SCHÜTTLER BURGHART KLAUSSNER JOHANN VON BÜLOW DAVID ZIMMERSCHIED FELIX EITNER RÜDIGER KLIMK WRITTEN BY FRED AND LÉONIE-CLAIRE BREINERSDORFER
DIRECTOR OF PHOTOGRAPHY JUDITH KAUFMANN (DINO) EDITOR ALEXANDER DITTMER CASTING AN DORTHE BRAKER PRODUCTION DESIGNER BEHEDIKT HERFORTH THOMAS STAMMER LOCAL ASSISTANT DIRECTOR BETTINA MARK (DINO)
MADE UP TATJANA KRAUSKOPF ISABELLE NEU EVA MALETZ ASSISTANT DIRECTOR JOCHEN GÖSCH SOUND STEFFEN GRAUBAUM SUPERVISOR SOUND EDITOR SROJAN KURPAJEL MIXER ANDY KENNEDY RE-RECORDING MIXER CHRISTIAN BISCHOFF MUSIC DAVID HOLMES
VFX SUPERVISOR URS FRÄNZEN EXECUTIVE PRODUCTION AND ALBOLINA FILM GOTTFRIED SOLDERER THOMAS MENCHUN WILFRIED GÜLLER REINHARD WELLENZOHN PRODUCTION MANAGER HERMANN MAURER LINE PRODUCER GABI LINS
CO-PRODUCERS MANFRED HATTENDORF AND MICHAEL SCHMID (DINO) CHRISTINE STROBL (DINO) REBECCA CLAUDIA SIMIONESCU AND GÖTZ BOLZEN WITH ANDREAS SCHRETTMÜLLER WRITTEN CO-PRODUCER PHILIPP HOEPP
PRODUCED BY BORIS AUSSERER OLIVER SCHÜNDLER AND FRED BREINERSDORFER DIRECTED BY OLIVER HIRSCHBIEGEL
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13 MINUTES

an Oliver Hirschbiegel Film

Director

Oliver Hirschbiegel

Script

Fred Breinersdorfer, Léonie-Claire Breinersdorfer

Starring

Christian Friedel, Katharina Schüttler, Burghart Klaussner,
Johann von Bülow, Felix Eitner, David Zimmerschied, Rüdiger Klink

Producers

Boris Ausserer, Oliver Schündler, Fred Breinersdorfer

Produced by

Lucky Bird Pictures

Co-produced by

SWR,ARD Degeto, BR,WDR,ARTE, Delphi Medien and Philipp filmproduction

Release in Germany

2.April 2015 by NFP marketing & distribution



65 ■ Internationale
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Out of Competition

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CAST

Georg Elser	Christian Friedel
Elsa	Katharina Schüttler
Arthur Nebe	Burghart Klaussner
Heinrich Müller	Johann von Bülow
Hans Eberle	Felix Eitner
Josef Schurr	David Zimmerschied
Erich	Rüdiger Klink
SS Obergruppenführer	Simon Licht
Maria Elser	Cornelia Köndgen
Ludwig Elser	Martin Maria Abram
Franz Xaver Lechner	Michael Kranz
Lore	Gerti Drassl
Protokollführerin	Lissy Pernthaler
Brunhilde	Valentina Repetto
Anna	Anna Unterberger
Dr. Hübner	Anton Algrang
Kubjureit	Michael Ehnert
Adolf Hitler	Udo Schenk

CREW

Director	Oliver Hirschbiegel
Producers	Boris Ausserer, Oliver Schündler, Fred Breinersdorfer
Script	Fred Breinersdorfer, Léonie-Claire Breinersdorfer
Production	Lucky Bird Pictures
in co-production with	SWR, (Manfred Hattendorf, Michael Schmidl) ARD Degeto (Christine Strobl) BR (Claudia Simionescu) WDR (Götz Bolten) ARTE (Andreas Schreitmüller) Delphi Medien Philipp filmproduction (Philipp Hoeppe)

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Executing Service Production in Italy	Albolina Film (Gottfried Solderer, Thomas Menghin, Wilfried Gufler, Reinhard Wellenzohn)
Line-Producer	Gabi Lins
Cinematography	Judith Kaufmann, bvk
Set Design	Benedikt Herforth, Thomas Stammer, vsk
Costume Design	Bettina Marx, vsk
Make-up	Tatjana Krauskopf, Isabelle Neu, Eva Maletz
Editor	Alexander Dittner
Music	David Holmes
Sound	Steffen Graubaum
Historical Advisor	Prof. Dr. Peter Steinbach
Subsidized by	FFF FilmFernsehFonds Bayern MFG Medien- und Filmgesellschaft Baden-Württemberg Medienboard Berlin-Brandenburg BLS Business Location Südtirol – Alto Adige DFFF Deutscher Filmförderfonds MIBACT FFA Filmförderungsanstalt

TECHNICAL DATA

Screen Ratio: 1:2.39
Sound: Dolby Digital
Length: 110 Minuten

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PRESS NOTES

Beta Cinema reunites with "Downfall" director Oliver Hirschbiegel on 13 MINUTES - a stunning, emotional portrait of the resistance fighter who tried to assassinate Hitler in the Munich Bürgerbräukeller on November 8th 1939.

Georg Elser was a man who could have changed world history and saved millions of human lives. If only he had had 13 more minutes. With 13 more minutes, the bomb he had personally assembled would have torn apart Adolf Hitler and his henchmen. But this was not to be, and on 8 November 1939, Hitler left the scene of the attempted assassination earlier than expected - leaving Elser to fail catastrophically.

Who was this man who recognized the danger emanating from Hitler sooner than many others, who took action when everybody else, including the German generals, meekly followed orders or kept silent? What did he see, which our parents or grandparents did not see or want to see? The man who told his torturers to their faces that he wanted to prevent the bloodshed of the imminent world war? The film 13 MINUTES relates the background of the failed attack in the Bürgerbräukeller and paints a suspenseful, emotional portrait of the resistance fighter who was called „Georgie“ in his hometown. A story that takes us from his early years in the Swabian Alps – when National Socialism arrived in his hometown – to his last days at the Dachau concentration camp, where he was killed shortly before the end of the war, at the command of the one man whom he himself had wanted to kill, Adolf Hitler.

Oliver Hirschbiegel has realized 13 MINUTES – his first German production since 2005 – with a high-powered ensemble of actors: Thus, in the eponymous role of Georg Elser, Christian Friedel (*The White Ribbon, Amour Fou*) is inspiring. Elser's life partner Elsa is played by Katharina Schüttler (*Generation War; Oh Boy*), Arthur Nebe by Burghart Klaussner (*The White Ribbon, Night Train to Lisbon*) and Gestapo head Heinrich Müller by Johann von Bülow (*Labyrinth of Lies*). In further parts can be seen David Zimmerschied as Elser's companion Josef Schurr, Felix Eitner as Hans Eberle, Rüdiger Klink as Elsa's husband Erich, Cornelia Köndgen as Elser's mother Maria, and Martin Maria Abram as his father Ludwig.

The script to 13 MINUTES comes from Fred Breinersdorfer – who wrote the script for the Oscar®-nominated *Sophie Scholl*, among others – and Léonie-Claire Breinersdorfer (*The Chinese Man*). Judith Kaufmann (*When We Leave, Two Lives*) is responsible for cinematography, Benedikt Herforth (*Rommel, Hindenburg*) and Thomas Stammer (*Generation War; Berlin Blues*) for set design. Professor Dr. Peter Steinbach, who is the director of the Memorial for the German Resistance, has served as historical advisor for the production.

13 MINUTES is an Oliver Hirschbiegel-film, produced by Boris Ausserer, Oliver Schündler and Fred Breinersdorfer, a production of Lucky Bird Pictures in co-production with SWR (primary responsibility: Manfred Hattendorf and Michael Schmidl) as well as ARD Degeto (Christine Strobl), BR (Claudia Simionescu), WDR (Götz Bolten), ARTE (Andreas Schreitmüller), Delphi Medien and Philipp filmproduction (Philipp Hoepf). Executing service production in Italy is Albolina Film (Gottfried Solderer, Thomas Menghin, Wilfried Gufler, Reinhard Wellenzohn).

The production was subsidized by FilmFernsehFonds Bayern FFF, Medien- und Filmgesellschaft Baden-Württemberg MFG, Medienboard Berlin-Brandenburg, Business Location Alto Adige BLS, Deutscher Filmförderfonds DFFF, MIBACT and Filmförderungsanstalt FFA.

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SHORT SYNOPSIS

During Hitler's anniversary speech on November 8, 1939, a man is arrested on the Swiss border for possession of suspicious objects. Just minutes later, a bomb explodes in the Munich Bürgerbräukeller, immediately behind the Führer's lectern, killing eight people. The man is Georg Elser (Christian Friedel), a carpenter from Königsbronn in the Swabia region. When a map of the site of the assault and detonators are found on him, he is sent to the head of the Criminal Police in the Reichssicherheitshauptamt, Arthur Nebe (Burghart Klaussner) and the head of the Gestapo, Heinrich Müller (Johann von Bülow) to be questioned. From them, Elser learns that his attempt has failed – that the man he wanted to kill in order to stop the bloodshed of the World War that had just begun, has left the Bürgerbräukeller 13 MINUTES before the explosion. For days, Elser is interrogated by Nebe and Müller, for days, he holds out against their questions. Until he finally confesses – and relates the story of his deed.

Thus, Elser remembers how National Socialism slowly metastasised in his home village. How he attempted to oppose it, together with his best friend Josef Schurr (David Zimmerschied) and a few others. How he met Elsa (Katharina Schüttler), fell in love with her, but because of his plans had to turn away from her, his friends and his family. And how, finally, he acted: How he built the bomb, and installed it at the site in long nights of work. He, who acted all on his own, as he again and again swears to Nebe and Müller, who torture him in order to find his instigators. After the interrogation, he is brought to the concentration camps Sachsenhausen and Dachau, where Georg Elser is finally murdered, on Hitler's personal order, on April 9, 1945 – only days before the war ends.

SYNOPSIS

Munich, Bürgerbräukeller, November 6, 1939: Georg Elser (Christian Friedel), a carpenter from Swabia's Königsbronn, is installing a bomb into a column behind the lectern, his hands and knees scratched, scraped and bleeding. Then he primes it with a sophisticated time fuse consisting of two clockworks.

Two days later, Adolf Hitler is standing at that same lectern. Like every year since his seizure of power, he speaks in the Bürgerbräukeller on November 8, to the Old Guard of the National Socialist Party – in memory of his attempted coup of 1923. During Hitler's speech, Elser is checked in Constance on the Swiss border, is arrested for possession of suspicious objects and handed over to the Gestapo.

In the Reichssicherheitshauptamt in Berlin, the head of the Criminal Police Arthur Nebe (Burghart Klaussner) and head of Gestapo Heinrich Müller (Johann von Bülow) are just discussing the possibility of registering all inmates of German lunatic asylums, when they receive the news of a bomb exploding in the Bürgerbräukeller in Munich. Immediately, the Nazi power machine is kicking in: The Gestapo invades Elser's home village Königsbronn, arresting his family and his former lover Elsa (Katharina Schüttler) and drags all of them to be questioned in Berlin.

Georg Elser is being interrogated by Nebe and Müller. He learns from them, that while his bomb claimed eight lives, it missed its real target: Because Hitler, due to unforeseeable circumstances had to leave Munich sooner than planned, he had left the Bürgerbräukeller 13 minutes before the explosion. Nebe and Müller are having a rough time in their attempt to extract a confession from Elser by

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torturing him. Only when he is confronted with Elsa and the threat of his whole family having to suffer, he finally confesses to the assassination attempt.

He makes the statement, that while he may have voted for the Communists he had never been a member of the Communist Party. Of how he had reached the insight that Hitler was bad for Germany. Because of the war instigated by the Nazis, soon an even bigger firestorm would rage across the country. With his deed he had intended to prevent even greater bloodshed. He insists that he had planned and executed his plan completely on his own.

But that is what the NS-leaders don't want to believe. To them, it is unthinkable that an ordinary man is supposed to very nearly have taken out the „Führer“ all on his own. Goebbel's propaganda machinery has already trumpeted to the world that Elser is just a puppet on the string led by the English. Nebe and Müller try by any means to bring Elser to give over his instigators. But the only thing he can confess to is the transformation of a simple working man into a resistance fighter.

Flashback: After his carpenter's apprenticeship, Georg Elser moves from the constrictions of a village on the Swabian Jura and starts journeying in the region of Lake Constance. Because of the high unemployment rates, he has to change his workplace frequently. In Constance, for instance, he works in a clockmaker's workshop. He is quite a success with the ladies, takes what he can get and enjoys his freedom. In his leisure hours, he passionately devotes himself to music, or spends his time with like-minded friends on the lake shore – until one day he receives a telegram: Because his father, a dissolute alcoholic, is no longer able to manage his company as a timber merchant, his mother begs Georg to come back to his home village of Königsbronn. Obedient to his duty, Georg heeds her call.

At a dance in the inn „Hecht“ in Königsbronn, where Elser makes music, he meets Elsa, the wife of Erich (Rüdiger Klink), a violent drinker. Georg and Elsa fall in love.

When the NSDAP becomes the strongest party in the Reichstag, the local National Socialists are celebrating their victory in the „Hecht“. A fight ensues with the communists around Elser's closest friend Josef Schurr (David Zimmerschied), which turns into a veritable free-for-all. Because Elser refuses to take part, Schurr calls him a coward, which prompts Elser to the answer: „Violence never did any good to anybody“! A little later, though, he supports Schurr in conspiratorial action: While Schurr, together with a comrade, paints the slogan „Workers, vote for the Communist Party“ on the company gate of the Schwäbische Hüttenwerke, a smelting works, Georg Elser is on the lookout.

After a KPD rally in nearby Heidenheim, all party members are arrested by the Nazis and sent to concentration camp. Elser has to watch helplessly how under the eyes of Ortsgruppenleiter Eberle (Felix Eitner) – whom he knows well as a waiter at the „Hecht“ – his friend Schurr, too, is led away by an SA soldier.

Shortly afterwards, the NSDAP organises the first cinema presentation in Königsbronn: Footage from the “Shepherds' Run” that had taken place in the community some time previously. It's a proper village fête, with free beer and sausage stew, where hardly anyone from Königsbronn is missing – except the Elser family, who refuses participation. In a speech, Eberle promises each citizen a “Volksempfänger”-radio, as well as the surfacing and illumination of all village streets: The „Führer“ will bring wealth and progress into the last corners of the Deutsches Reich. Georg Elser, who has crept into the marquee after all, to witness the presentation, observes his enthusiastic fellow citizens – and does his own thinking.

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For some time now, Georg has conducted a clandestine love affair with Elsa. When Elser's family is forced to give up their house due to financial troubles, Georg becomes a lodger with his lover's family, of all places.

Meanwhile, National Socialism is spreading further in Elser's village: In the shop windows, cow bells with swastikas, ashtrays with SS-runes and other NS goods are on display. The town sign of Königsbronn is joined by a new sign, proclaiming „Jews not wanted“. And then one day, Elser sees Lore (Gerti Drassl), who is employed at the town hall, sitting on a chair in the middle of the market place, wearing a placard around her neck, with a nasty doggerel verse accusing her of consorting only with Jews.

Schurr, who after his release from imprisonment has been compelled to forced labour at the Schwäbische Hüttenwerke, reports to Elser that „the Jews and the Gypsies“, unlike the communists, would not get out of the concentration camps again. He also tips off Elser, that the smelter is still looking for workers. Elser is actually employed and discovers that the place manufactures arms. At the cinema he sees in a newsreel how the regime quite openly boasts of its armament endeavours.

Georg Elser cannot look the other way and hold still anymore – he simply needs to act. He opens up to Schurr about his intentions to eradicate the evil at the source: „Something needs to be done. Soon and radically. Right against the leaders. Someone simply has to stop this madness“! When Schurr denies his support, Elser realizes that he has to find the courage for this deed on his own.

On November 8, 1938 Elser travels to Munich, for Hitler's annual speech in the Bürgerbräukeller, to check out the possible location for his attack. He inspects the locality, takes measurements, takes down notes. Over the whole following year, he plans his deed meticulously: By and by, he swipes 250 tablets of pressed explosives from the Hüttenwerke. The necessary sticks of dynamite are stolen from the quarry at night. And in the paternal orchard, he experiments with his home-made detonator.

At home in Königsbronn, Elsa gets a divorce from her husband. Her love for Georg Elser, though, is doomed to failure, since Elser leaves for Munich, sacrificing his private happiness to his great goal. Elsa is utterly dumbfounded, but Elser just asks her to wait for him. He cannot tell her the true reason for his going away, for that would make her an accessory, and put her in danger.

During the interrogation by Nebe and Müller in the Reichssicherheitshauptamt, Elser demonstrates, with detailed drawings and a model, the workings of the detonator he had constructed. Although there are no signs of accomplices, Hitler does not want to accept that Elser acted on his own: He has him hypnotised and drugged, in order to find out the names of the instigators of the assassination attempt. Nebe, who is meanwhile quite impressed with Elser's steadfastness, remarks to Müller: „You can't get more out of him than the truth.“ Müller disagrees: „We decide what the truth is“!

When the NS-leaders have to realize that Elser will not name any accessories, he is conveyed, via Sachsenhausen, to the concentration camp Dachau. There, in March 1945, he learns about the death of Arthur Nebe, who as an accessory to the conspirators of the 20. July 1944, has been executed for high treason in Plötzensee, under Heinrich Müller's supervision. Shortly afterwards, Georg Elser, too, is murdered in Dachau by a shot to the neck, by order of Adolf Hitler himself – shortly before the end of the war on April 9, 1945, only 20 days before the liberation of the concentration camp by the US Army.

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PRODUCTION NOTES

A conversation with the authors Léonie-Claire and Fred Breinersdorfer and the producers Boris Ausserer and Oliver Schündler

The project's beginnings

It all started almost ten years ago: That is when Boris Ausserer watched *Der Attentäter*, Rainer Erler's docudrama about Georg Elser from the year 1969. „I thought that film was very impressive, and being half French, was very surprised that Elser is so little known“, the producer remembers. „In France, a man like that would probably not be swept under the carpet, but celebrated accordingly – and every fountain named after him“! Ausserer recognised the subject matter for a great motion picture in Elser's story, and in 2008 he suggested the topic to the pair of authors, Léonie-Claire and Fred Breinersdorfer.

He found ready listeners: „The resistance against the Nazi dictatorship has always interested me“, explains Fred Breinersdorfer. „For my parents, unfortunately, were avid National Socialists to the end of their lives. That is why someone like Georg Elser is so fascinating to me: What did this simple craftsman from the countryside see and realize, that my parents didn't, or more precisely, perhaps did not want to see“? His co-author, daughter Léonie-Claire, adds: „It is even less comprehensible to my generation, how the Nazis could run amok politically in this way. Why did the Germans look the other way and joined the marching? Georg Elser shows us that each person willing to do his own thinking can develop a stance and act accordingly“.

Looking for Clues

Looking for clues led her and Boris Ausserer first to Elser's home on the Swabia Jura, where they found great support from Joachim Ziller, the director of the Georg-Elser-Memorial and Chief Officer at Königsbronn town hall. The author describes her first contact: „He was enthusiastic about our project, because he thought it was about time for a realistic and historically correct film about Elser. We had many conversations with him; he supplied us with all the registrar's records and other papers and archive materials, and brought us in contact with next of kin and important contemporary witnesses.“ This soon made clear that many of those, and even their descendants, were still unwilling to discuss the topic „Elser“: „I was moved most by the statement of a female relative, who is now in her mid-eighties, and lives on Lake Tegernsee. She said, all her life she had been reviled for coming from that ‚Elser-stable‘ and had been ashamed about it. But now, she was ‚fed up‘ and would say: ‚I'm proud of it!‘ Because of our movie project, she had thought about the story once more, and had arrived at the insight that Georg Elser had been a great guy after all“.

The research ultimately provided the authors with a completely novel insight into the personality of Hitler's would-be assassin. „Typically he is depicted with the Gestapo's photos from his imprisonment, where he is shown with injuries from the torture. A pitiful sight. Of Von Stauffenberg and the Scholl siblings, though, there is a completely different iconography“, says Fred Breinersdorfer. „Also, Elser is described as a misfit tinkerer; so the image originated of the Swabia grumbler, a bellyacher who is sore about all and everything and eventually builds the bomb. But Elser, on the contrary, was a life-embracing musician, a ladies' man, who loved life and freedom, who was turned into a resistance

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fighter by the choking embrace of totalitarian Nazism. Later, when he was preparing the attack in earnest, he indeed isolated himself, but only to protect his family, lover and friends. During his interrogation, too, he continued these tactics towards the Gestapo, denying knowledge even of distant acquaintances, in order to not endanger them. It is disconcerting that this warped image has been accepted unquestioningly after the war“. His daughter adds: „For decades, he was derided as ‚dumb loner‘ and characterised as misfit, but in reality he was a lovable rogue. During the questioning he made statements with disarming candour, like: ‚I wasn't there to meet girls, for I met more than enough girls elsewhere.‘ And in Königsbronn an old lady, who had known him personally, gushed to me: ‚Yes, that Elser, he was a handsome guy‘”!

Elser and Elsa

An expression of his love for freedom is the chutzpah, passion and consistency Georg Elser showed in his relationship with his lover Elsa, a married woman. For a time he even shared a roof with the married couple. „In the interrogation records, Elser skilfully avoided the topic“, explains Fred Breinersdorfer, „by always calling her his ‚landlady‘, with whom he had no relationship. When called as a witness in their divorce proceedings, he claimed to have refused a statement, which caused his landlady to be named the guilty party. In plain language: Of course the rogue had an affair with her“!

During the research it transpired that Elsa may even have borne children for her lover Georg. „Elsa's daughter told me that she had two younger brothers“, says Léonie-Claire Breinersdorfer. „The younger of the two died a year after his birth and was definitely Elser's. But the whole family takes for granted that Elser was also the father of the older brother, who also died young“. The meeting with Elsa's daughter seemed especially inspiring to the author: „At first she didn't want to speak to anyone, but after I had written her a letter, she actually invited me to her home. It was a wonderful visit; we must have been talking for six hours and she told me many things which show Elsa in a totally new light. After that we rewrote Elsa's role in the script completely“.

For producer Boris Ausserer, the love affair between Elsa and Elser constitutes a gift: „Frequently, an unnecessary love story is forced onto a film, although it never existed. But here, it not only is the truth, but also tells decisive things about Elser's character: that he dared to carry on with the affair under her husband's roof, shows his urge for freedom and his inner independence“. Oliver Schündler adds: „And that Georg Elser left Elsa, in all probability without telling her of his plans, so he would not endanger her, shows once again what internal conflict must have moved him.“

Elser's Surroundings

As consultant, the 13 MINUTES-Team had historian and political scientist Peter Steinbach at its side, who is scientific director of the Memorial to German Resistance in Berlin. The authors greatly profited from the collaboration with Steinbach, as Léonie-Claire Breinersdorfer explains in detail: „Not only did we learn a lot about Elser from him, but also very much about the everyday life of a craftsman and worker in a rural area in the 1930s, a setting rarely present on film. You have to make yourself aware that a lot of people were fighting for sheer survival: They had little food, children were dying from malnourishment“. In the endeavour to immerse themselves as deeply as possible into the reality of Elser's life, the authors encountered a speciality of the Swabia Jura: „Apart from classic, smallholding agriculture, there is a strong industrial tradition. For instance, the direct predecessor of

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the Schwäbische Hüttenwerke in Königsbronn is documented as early as 1365, it is one of the oldest industrial complexes in Germany. Today, they are merged with other companies and with their works in Königsbronn are world market leader in the production of casting rolls for the paper industry. There you move inside this small, narrow village world – but suddenly you're standing in front of this huge factory, a fascinating contrast. Political life in this area as well was different in Elser's time from what we had imagined. In the late 1920s, the whole area was characteristically socialist-communist. As late as the penultimate free election for the Reichstag, the KPD got the majority of votes here. And that practically all workers at the time were unionised and had street fights with the SA like in the larger towns, was par for the course“.

In Königsbronn's neighbouring community Heidenheim the authors spoke with old communists: „From them we learned much about their attitude to life in the village at the time. They also told us the story of the man who painted “Vote KPD” on a factory chimney, but embarrassingly with a spelling error. The contemporary witnesses do not possess any records or documents from the time, though: Under Nazi rule they would have risked their lives, if proof of their party membership had been found – and in Adenauer's republic the KPD was quickly banned again, after all.“

Elser and the Metastasising of National Socialism

An extremely important concern of the two authors was to show how fascism spreads through the village by and by. Fred Breinersdorfer: „Basically, *ELSER* is a *Heimatfilm*, but written and directed totally against the myths and clichés typical for this genre. We witness how the Nazi system slowly seeps into the world of the village and metastasises there and changes the people. To my knowledge, this has never before been shown on the big screen. It is visible in our film in many small details – for instance the town sign of Königsbronn, that suddenly sports the addendum ‚Jews not wanted‘, or the character of Finkbeiner, who at first is brawling on the side of the communists, and a few years later turns up in an SA uniform. You also see how children in the Hitlerjugend uniform are taunting devout Christians, without anyone intervening; the gawkers in the market place, where a woman is made a spectacle of because of her Jewish boyfriend; the changes in the village's look, not alone through flags, but also through posters and Nazi kitsch in the dairy shop; or the harvest festival, which is turned into a party event; the misappropriation of old traditions like the Shepherds' Run and much more“.

– „We also show how people simply take these creeping changes for granted,“ stresses Léonie-Claire Breinersdorfer. „Even when an acquaintance who never did anything wrong is arrested as a communist and sent to concentration camp, it is ignored – with the thought: No skin off my back, I'm on the correct side. He would have had a choice, after all. A collective bankruptcy of moral courage“.

Only one, who is not arrested and who is only just tolerated, according to the author, does not close his eyes, suffering ever worsening restrictions, becomes an outcast and finally an assassin: Georg Elser, the radical free spirit. „He doesn't run with the pack, but develops a stance“, stresses Boris Ausserer. „Some people ditch their job as Senior Physician, in order to save lives in the Sudan, others are spending their nights in front of asylum seekers' homes, to protect them from a fascist mob – and Elser placed the bomb.“

Sophie Scholl is a similar phenomenon, adds Fred Breinersdorfer. „In her case as well, a question arises which will remain unanswered in the end: Why was she so brave, where did she get this inner strength to stand up for her convictions, even for the price of paying with her life“? His daughter stresses that Elser is a fitting role model, especially for a young audience, precisely because he had been such a „normal“ person, next to whom Sophie Scholl appears like an almost angelic heroine:

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„Elser was no saint, he didn't have a clean slate, his biography is filled with cracks and dark spots. In short: He was someone like you and me. He proves: Even a not very educated man can draw the correct conclusions from the current political situation and make a difference“. And her father adds: „The meticulousness that Georg Elser showed in his work moved him to look very closely and to analyse. In this he was, unlike the conspirators of the 20. July 1944, not pursuing any personal interests. His deed was only about preventing an even greater bloodshed. In that, he didn't differentiate between German or Polish victims, Frenchmen or English. To this end, he wanted to eliminate the leadership circle of the Nazis”.

Elser's Antagonists

Two men were chiefly responsible for the investigations after Elser's arrest in November 1939: Arthur Nebe, head of the Reich's Criminal Police, a vile opportunist, and Heinrich Müller, the head of the Gestapo, notorious for his pronounced brutality. Characterising these types of perpetrators was a main concern of Fred Breinersdorfer: „Both were involved to a vast degree in the systematic planning of nearly all crimes of the Nazi regime. This is about making the audience realize that Elser wasn't dealing with policemen from TV procedurals nor with lowly torturers, but with mass murderers. We discussed many variations to frame this in convincing, yet somehow bearable, images. Eventually we decided to show them right at the beginning of our film, callously discussing the euthanasia issue in bureaucrats' lingo, and Nebe casually, as if asking for a cup of coffee, orders his secretary to have someone organise a pesticide from chemical complex IG-Farben. That this might have meant Cyclone B is implied, but left unspoken. Yet Nebe was really an ambivalent character, trained as a police detective, who was impressed by Georg Elser's stance during torture and interrogation. In 1944 he even joined the conspirators around Stauffenberg. He was executed for that in March 1945 – before Elser even”.

The Partners of the Project

In the early stages of the script, the producers already looked to put the project on solid financial feet. „We wanted to tell Elser's story for the big screen, come what may“, says Ausserer. „But we could hardly have realized a historical film of this scale without strong partners on the TV side. Manfred Hattendorf and Michael Schmidl of the SWR had always believed in our project. Not only did they support 13 MINUTES with an important part of financing, but together with Andreas Schreitmüller they also were big motivators, burning for this cinematic release. With the SWR as leading broadcaster, the BR, the WDR, ARTE and ARD Degeto also came on board“. A further decisive building block for initial financing was the Medien- und Filmgesellschaft Baden-Württemberg (MFG), which granted the 13 MINUTES-project at first a script subsidy, and three years later, a production subsidy.

Furthermore, the producers managed during the long pre-production phase, to convince further promotion boards: the FilmFernsehFonds Bayern (FFF), the Medienboard Berlin-Brandenburg and the Business Location South Tyrol. Intensive location searches in South Tyrol had shown that parts of the movie could be filmed there. „To finalize the whole financing though, we were lacking the funds of one more subsidy we had hoped for“, Boris Ausserer confesses. „When this perspective came to naught, our project was close to folding – after five years' development. But then we had the good luck to take a financier on board with us: Philipp Hoeppe contributed with equity, because he thought the

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project was great. Furthermore, our worldwide distributor Beta Cinema, who really believes in this film, augmented their share; and once more, the SWR supported the project. Also important to us was the strong commitment by the NFP, who was by our side as distributor from 2013 on“.

The Director

The producers are especially happy that they could win Oliver Hirschbiegel as director. „With such a mammoth project, you doubt again and again whether you are on the right path“, Oliver Schündler admits. „And then you mail this script to Oliver Hirschbiegel, who by his own admission is sent dozens if not hundreds of scripts, and in the past decade has turned down all offers from Germany – and four days later he is sitting face to face, grins at you and asks: ‚So, are we making this film or what?‘ He loved the script without any ifs, ands or buts“!

Fred Breinersdorfer confirms that Hirschbiegel was „an absolute stroke of luck“ for the film: „Starting with his enormous background knowledge about Nazi times, which he acquired out of personal interest in connection with *The Downfall*, via his sensational cinematic skills, up to an unbelievable virtuosity in handling his actors and his crew. I never before experienced that a director saw his finished film in his head during filming as precisely as Oliver did“, Schündler adds. Hirschbiegel not only had precise knowledge of the years 1933-1945, but could also tell the greatest drama in the most confined spaces: „We realised immediately that with him we had, on the one hand, won a thoroughly political mind, and on the other, a wonderful, emotional storyteller.“

The Shoot

After the long preparation time, shooting eventually took place from early July to early September 2014 – 14 days in Baden-Württemberg, ten in Bavaria, ten in South Tyrol and six in Berlin. „The many removals were naturally a huge logistic effort, but that is essentially unavoidable on historical films, if you want to find truly convincing motifs“, Boris Ausserer states. „For instance, we had been scouring all of Baden-Württemberg, to find an authentic workers' village looking similar to Königsbronn in Elser's time. The problem: Most villages have now been prettily restored, boasting picturesque half-timber work – but in the 1930s that used to be whitewashed“. The production finally found Weidenberg in Upper Franconia, where many exteriors could be filmed, so the scene in the market place, but also the takes around Elser's parents' house.

For Ausserer, it was especially interesting to watch the director and his cinematographer Judith Kaufmann in their first collaboration. „Both were very curious about each other“, the producer offers. „And after about a week, they hardly exchanged a word any more. Not because they couldn't stand each other, but because they understood each other almost blindly: One look or a brief shout were sufficient to know what was to be done. I think, those two were meant for each other“. They also were quickly agreed on the concept of the production: While the interrogation scenes were bathed in nearly monochrome greys with consciously static framing, to produce an atmosphere of hopelessness, Judith Kaufmann filmed the flashbacks to Elser's multi-faceted past life mostly with a mobile hand camera and the courage for garish colours.

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INTERVIEW WITH DIRECTOR OLIVER HIRSCHBIEGEL

13 MINUTES is your first German film in almost ten years. What about it excited you so that it made you return to your home country?

I found the script and the title character fascinating. I have always said: If a German topic comes along that captures me, I'm in immediately. That was the case here. At first, I read the script mainly out of curiosity, because I knew Georg Elser's story, and couldn't really imagine how it could be told in a thrilling way. But reading it, I found myself immediately pulled into the events. I couldn't put it down, wanting to know how it would play out, was surprised again and again – and towards the end came another two twists, astounding me extremely. At that point the latest, I knew that I simply had to do this film.

You were already familiar with Elser's story?

Yes, from earliest youth. I have been occupying myself with the Third Reich since I could think straight. All the questions to which I never found an answer as a youth have not left me in peace till today: How was that possible? Why had no one done anything against it? Why was there never any serious resistance movement? In the attempt to find out as much as possible about the Nazi times, I encountered Georg Elser already during my school days. I thought him to be extremely interesting, although only a fraction of what we know about him today was known then. In those days, he was still stamped as this weird character who was obsessed with the idea of killing Hitler. Decades later, during the preparation for *The Downfall* I stumbled across Elser again – and even then I thought by myself: What a captivating story!

What about him has fascinated you most ?

His clear-sightedness. Elser is not a politically organised man after all, but simply a free spirit, who believes in individuality and self-determination. Someone who is curious about the world and who wants to escape the constrictions of rural life. Today, we might even call him a hippie. He feels an energy that he regards as destructive – a system controlling everything, believing in violence and suppression of any individuality or creativity. This goes totally against his grain. And he senses a strong inner urge, to stand up against this system.

Amazing, for a simple joiner from the countryside.

Well, an open heart and the ability of prescience are not limited to certain education levels or the urban environment. Elser simply feels that he needs to do something. He knows that this will only work if he manages to take out this Hitler guy. And as an inventive tinkerer he then considers how he could achieve this. That a man like this can muster the energy to realize a deed like that all on his own, is really phenomenal. Elser is anything but a terrorist, after all. I think, not a day goes by where he isn't moved in his heart by the thought of people going to die if his plan works out. That is really hard on him.

Why was Georg Elser, other than Stauffenberg or the fighters of the White Rose, pointedly ignored for decades?

On the one hand, there were several conspiracy theories: They claimed that Elser was a) a henchman of enemy intelligence services and thus a traitor of his own people or b) hired by the Nazis to execute the assault, so that Hitler could be celebrated as immortal. These theories have persisted in diverse variations, and have only been unequivocally disproved in recent times. On top of that: The thought, that such a small craftsman from the Swabia countryside is the only one to realise what is

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happening in Germany, and acting against it – that is shameful. Of course, that arouses the reflex to sweep this story under the carpet. So, high time to bring this to the big screen!

Did you not have any misgivings, as there already were two films about Georg Elser?

No. Rainer Erler's TV-movie „Der Attentäter“ is from the 1960s – where Elser is still depicted as naïve misfit. And Brandauer's film is following a classic ticking clock arc of suspense à la Hollywood. Exactly that is avoided by the Breinersdorfers' script, and this is what I liked especially well: That here suspense is created via psychology, via the situation that a whole people is caught in. In a manner of speaking, 13 MINUTES for me is something like the backstory of *Downfall*: Whilst there I was concentrating on the final weeks of the Third Reich, here I'm talking about the 1930s, where the National Socialist movement is slowly spreading.

How did your vision for the realisation look in concrete terms?

I wanted to create a feeling of being permanently ill at ease. This is the feeling I encountered again and again, when occupying myself with the Nazi regime. Jean Genet, too, did describe it thus, when he was hiking through Germany as a deserter, beggar and thief in 1937: To him, it appeared as if the whole country was caught underneath a huge bell jar. This is what I was trying to show, without denouncing the people. My intention was to depict the authentic life in the countryside in Germany in those days: A traditional village community, which is progressively infiltrated by the Nazis.

That can be seen in the film at the harvest festival, for instance.

Exactly. You watch this, and at first you think: This is cosy, this looks like fun, I'd like to join in that. But at a certain point you start noticing the swastikas, and you realize that there are already a few of these SA types hanging about – and suddenly this pleasant feeling is sticking in your gullet.

Concerning another key scene: How did you realize the sequence with Hitler's speech in the Bürgerbräukeller?

We had the interior of the Bürgerbräukeller reconstructed inside a fruit warehouse in South Tyrol – although, only approximately one third of the room, so that I had to mirror the back wall, to get the corresponding counter shots. And we also had only about 100 extras, who were eventually turned into some thousand, with the help of computer animation. The CGI-crew had to do pick-up shots of the room's other sections, so to speak. In addition, I used a few simple tricks which have proven themselves since the 1930s: Because there was only half a corridor on the gallery that you could shoot from, I eventually had Christian Friedel's hairdo inverted, put the chain of his pocket watch on the other side – and then mirrored him.

And how did you approach the interrogation scenes?

To create an atmosphere of hopelessness, I never moved the camera during the interrogations: There are no panning or tracking shots, the takes are static, the images seem like walled in. I copied this from masters like Yasujiro Ozu and Akira Kurosawa, but naturally this could only work, because I had such tremendous actors at my disposal. If the camera never moves, the directing must be strong. There is no cheating.

How did you work with Burghart Klaussner and Johann von Bülow in that respect?

I wanted to depict Johann's character Müller as a totally stringent, pragmatic soldier, who pursues his goal to unmask Elser as a collaborator without any flourishes. Naturally, that means an amazing restriction for an actor, but Johann solved his task brilliantly. With Burghart, the exact opposite was important to me: He was supposed to bring out as many facets in his interpretation of police chief

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Arthur Nebe as earthly possible. For Nebe was an opportunist – a pragmatist, too, but much more flexible and complex. Eventually he was even involved in Stauffenberg's attempted coup from July 1944. The interrogation records also show that Nebe was fascinated by Elser, in a way. So I pressed Burghart to have his character scintillate in any possible shade – which of course he grabbed gratefully.

And how would you describe your work with Katharina Schüttler?

I might formulate it thus: We lovingly rode the same wave. The great thing about Katharina is, that you can never be sure what will be next. After all, she doesn't know either. She always stays in character, but always adds something new, so that each take with her is slightly different. Also, she doesn't shy from anything: No matter, what you ask of her – she throws herself into it courageously and with gay abandon, like a wild racehorse. Fascinating!

And naturally: How did it work with Christian Friedel?

Well, you could already tell in *The White Ribbon* what a fantastic actor he is. And I have to say: No one could have played Georg Elser even remotely like he does. Our first day of shooting already went so smoothly that we knew: We are like two brothers, steering a boat together. You just need to throw a look or a cue into the room, and at once everything moves in the right direction. It was the perfect symbiosis. In the run-up I had only given a few keynotes to Christian concerning Elser, which he immediately understood and implemented.

What were those notes?

For instance „Stenz“, a Bavarian term for an insouciant ladies' man. Elser is a guy who knows that the chicks like him. They are wild about him, the sensitive musician who is so different from the other chaps. Women often find the men most exciting who are hard to get. But Elser really loved women; he enjoyed life with them, and I'm convinced that he was a great lover, too. A further keynote for Christian: „Pop star“. As a musician, Elser was always in the public eye, and I wanted him in the film to lean against his bicycle as if he had jumped off the cover of a Beck CD. Or: „Capricorn“. A special type, who is not only noted for painstaking work, but also a certain form of asceticism. To lock oneself into the Bürgerbräukeller for 30 nights and scraping one's knees in the process would probably not occur to a Sagittarius or a Libra – that is more of a Capricorn-thing.

What can we learn from Georg Elser today?

Moral courage. When do you reach the point where you say: „I'm not going along with this anymore, I can't reconcile this with my conscience?“ That reminds me immediately of Edward Snowden. He, too, had observed over the years what was happening in an allegedly democratic system; this kept bothering him, until he got out and passed his information on to the public – even in the knowledge that this would put an end to his life as he knew it. He accepted having to be permanently on the run, being ostracised all over the world and living in fear of his life. Still he stood up and said: „This cannot be“! Concerning this inner urge, Snowden, this highly intelligent and sophisticated man, is not so unlike Elser.

What was your best experience during the shoot?

Our two days of shooting on Lake Constance were especially beautiful. In this sequence we tell about the spirit of a new start in the early 1930s, when an amazing number of new stuff comes up, which later is suppressed again in Germany: Jazz, the concept of free love, the “Wandervogel”-movement, the naturists... Basically, we had bad weather during almost the whole shoot, always looming clouds, rain, thunderstorms – but on precisely these two days there was sunshine on Lake Constance, and

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the fitting summer's light. For us, this was like a big hippie celebration: It felt as if we had received help from above. But it's really wrong, to point out those two days.

Why?

Because every single day on this film was such a beautiful experience. I went to work each morning with curiosity, an open heart and a feeling of great joy. That was quite exceptional. And it wasn't over with the end of the shoot: I also edited the film in record time. That wasn't just due to the fact that the material was so good, but also that in Alexander Dittner I had an extremely fast and skilful editor by my side.

If now people buy a cinema ticket and watch the finished film – what do they get for their money?

You experience a fascinating personality, who surpasses himself. At the same time, you see a system that ruins the centuries-old traditions of a cultured people. And I believe, all this is told in such a way, that the viewer is not just staring unmoved at a museum piece, but gets swept into the story.

INTERVIEW WITH LEAD CAST CHRISTIAN FRIEDEL – Georg Elser

What was your first reaction after reading the script? And how did you react when you were offered the title role?

The story had already captured me at the first reading. It was an interesting mixture of real historical events and fictitious interpretation. At first, I found it hard to put myself in the titular character's position, some things were alien to me. The casting had at first been concentrating on the interrogation scenes, and I found it exciting to focus Elser's „failure“, his pain, his anger and his determination. A part like this is a huge gift for any actor; it was clear to me, that I wouldn't be the only actor giving his all at the casting, and I didn't see much of a chance for myself, either. When I was finally accepted, I was simply flabbergasted and overjoyed.

What attracted you most about the project ?

The scope of character and development of the cinematic Georg Elser was extremely attractive. You meet him in his younger years as a freedom-loving, carefree „Stenz“, musical and full of zest for living. His difficult relationship with his father, and his mother's strong religious faith are great points of friction for him. The gradual manifestation of his thoughts of having to act against the Nazis, up to the execution of his plan and the subsequent unlucky arrest, the torture and in the end the depression and the expiration of his joy of living – those are just terrifically exciting tasks for an actor.

What was your preparation for the part like? How did you immerse yourself into the topic?

Besides the usual preparations, like memorizing lines, going over the script etc., I have, among other things, watched videos of contemporary witnesses and read some things about Georg Elser. I found it interesting that his relatives and acquaintances did not have only positive and understanding things to say about him, or partially kept silent about his deed. Such differing views of a historical figure have inspired me, and slowly images were shaping in my mind. Still, I am not an actor who walks onto the set one hundred percent assured and knows how Elser walks, talks etc. I try, within the moment and in connection with the director's vision, to engage with it.

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How was the work with Oliver Hirschbiegel?

Sometimes there are acts of providence, developments and encounters allowing you to take your artistic development to the next level. I am extremely grateful for being able to work with Oliver Hirschbiegel. He is deeply precise, demanding and a stickler for detail. Frequently we filmed scenes from different vantage points, and there was even room for improvisation. Besides, he is very good at leading a team and knows how to tell captivating, intense stories. And his experiences from America and England were very helpful in keeping the subject from coming across all portentous and heavy. For that might sometimes be a weakness of us Germans, that with all the gravity, we tend to lose the lightness of touch.

“READY FOR VIOLENCE – FROM RESPONSIBILITY”

Johann Georg Elser and the Attempt on Hitler's Life

*by Univ.-Prof. em. Dr. Peter Steinbach
Scientific Director of the Memorial for German Resistance, Berlin*

On November 8, 1939 the course of world history, spellbound by the assault on Poland, which the German Wehrmacht had started a few weeks previously, could have taken a turn which might have spared humanity at the time much grief as a result of the destruction of war, German occupation, extermination camps, genocide, war captivity, bombarding of cities, expulsion and the division of Europe.

The fight of the National Socialists against the opponent in war was not just meant to be conducted against foreign enemies, but also at home, at the “home front”. There it could and would turn against all who had been denoted as opponents by the powers-that-be in the struggle for the claim on philosophical leadership. In Germany, people who had been philosophically and racially defined as “enemies” had been styled proponents of the alleged “absolute evil”. Neighbours often turned into murderers, sanctioned by the state, renewably mobilised, finally driven into the war more than led into it, from which they could only have freed themselves if Germans had turned their weapons on their own government.

But on November 8, 1939, forgotten and displaced far too readily after 1945, one single man had tried to give the already started war a different, a decisive turn. Meanwhile, his deed has been painstakingly reconstructed by historical science, and is, compared to the 1950s, very well known.

Origin and Character

Born 1903 in Hermaringen in Württemberg, Georg Elser grew up in Königsbronn, in a difficult and constricted family situation. The father indulged in alcohol and was considered irascible; the family was reduced to poverty. Very early on, Elser was considered exceptionally talented in crafts and art. After seven years in school and an apprenticeship in the smelting works Königsbronn, which he had to give up due to health issues, he started his apprenticeship as a carpenter. He was thought to be an excellent worker and was proud of his profession, but also demanded appreciation and adequate remuneration. What is striking was his pronounced sense of justice. In his working life as well as in his

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private life, he put great importance on his internal and social independence. This led to choices concerning how he lived his life, which were not always accepted by his surroundings and confirmed the impression that Elser was a misfit. Several times he had to change his workplace in the economic troubles of the late 1920s, which subsequently led to a bad economic crisis. Although this was later interpreted as his restlessness, the lack of orders for companies was the reason for his change of positions, for each of his employers highly esteemed his professional accomplishments.

Georg Elser was thought of as an introvert and taciturn person, although he was quite sociable. Since his schooldays in Königsbronn he had made music, in Constance he joined a folk dress club, in Königsbronn the zither club. He played the double bass for the choral society of his home village, and frequently incited enthusiasm at dances which he accompanied musically. He also liked to go on hiking tours with friends. Women felt attracted to him, for they liked him because of his reliable and genial ways. In 1930, his girlfriend Mathilde Niedermann gave birth to Manfred, one of Elser's sons.

Elser does not seem to have received political impulses and stimulation until his apprenticeship. He became a member of the woodworkers' union and in 1928/29 joined the communist "Roter Frontkämpferbund", but without strongly committing to either organisation. Until 1933 he voted for the KPD, by his own admission, because he took this party to be the best representation of workers' interests. Elser rejected the rising National Socialism decidedly from the very beginning. He avoided demonstrations of the SA, the NSDAP and the Hitler youth and consistently refused the "Hitlergruß". Participation in the common reception of Hitler's speeches, broadcast over radio and transmitted to public places via loudspeakers, was anathema to him. This shows him to be unimpressed by National Socialist propaganda.

In an exemplary way, he demonstrated with his plot, prepared long-term, that a single man, not at the centre of power, was able to avoid the presumptions of the Nazi rule, even in the controllable village milieu, to recognize the injustice, to be outraged and to act decisively. Elser's understanding of politics was marked by his own endeavour to achieve freedom and independence, and by a mixture of experiences and quite different traditions. Pietist, unionist and political notions were overlapping in his philosophy, which also was no stranger to anarchy. For anarchy did not mean chaos, but reflected the longing for a rulerless society. Added to this was an acute eye for reality. The deterioration of life conditions in the years following 1933 became a deciding motif for his opposition against National Socialism.

In 1937/38 another political motif moved into the foreground: Elser was troubled by the all-encompassing military and propagandist preparations for war. When he realized that the western powers were giving in to Germany's demands in September 1938 at the Munich Conference, he felt a call to his own undertaking. He was internally alarmed when German troops marched into the Sudetenland and a few months later also occupied Czech territory and turned it into a protectorate.

The Event

In order to find a fitting location for his attempt, Elser went to Munich on November 8, 1938, which after Hitler's accession to power had remained a centre of the national socialist memory cult. On November 8, 1938, the evening of the 15th anniversary of Hitler's putsch of 1923, he inspected the Bürgerbräukeller, the following day watched the memorial march of the NS-leadership through Munich, the consecration of new flags by touching the "blood flag" and the honouring of the dead of

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November 9, 1923, who had been pseudo-religiously sublimated as „blood witnesses“. His decision was made, to earmark the Bürgerbräukeller as a location for an assassination with explosives of the NS-leadership and to commit the attempt he considered unavoidable.

Elser prepared his deed with determination. At his workplace, the Heidenheim Armature Works, he managed to organize at least 250 tablets of pressed gunpowder and several fuses. He hid the explosives in his wardrobe, later in a wooden suitcase with a false bottom. At the same time, he was drawing plans for an explosive device which Gestapo and the press would later call an „infernal machine“, and developed a complicated detonating mechanism with two detonators, in case that one of the mechanisms would fail. In April 1939 he went again to Munich, to check the room's security and its accesses. He also took measurements of the column behind the lectern, where he wanted to hide the device. He even tried to get himself employed by the Bürgerbräukeller, but without success.

Since April 1939, Elser had been working in a quarry at Königsbronn and could appropriate 100 blasting cartridges and more than 125 blasting caps. After a work accident in 1939, which he had probably induced on purpose, he concentrated himself completely on the preparations for his assault. In July 1939, he tested blasts in his parents' orchard, and one month later, he moved to Munich, determined to pull off his attempt as planned. Since September he had been living in the Türkenstraße as a lodger, hiring himself out to Munich craft workshops as occasional worker, not least to fabricate parts he needed for the construction of the explosive device. Night after night, Elser was hiding on the gallery of the ballroom of the Bürgerbräukeller, to have himself locked in unnoticed after hours. With primitive tools he managed, between August and November 1939, to prepare the column behind Hitler's lectern in such a way that explosives and detonators could be hidden.

The work was tiresome. Elser had to hide and was come upon several times. He caught the debris in a home-made bag and carried it out during the day, under the eyes of the waitresses of the Bürgerbräukeller. The work turned into a race against time, by the rally in November 1939 all labours had to be performed. While he could not prevent the war, which Germany had started by invading Poland on September 1, 1939, it confirmed Elser's decision to prevent „even greater bloodshed“.

During the night of November 2, Elser finally hid his device in the column and filled the rest of the hollowed-out space with additional explosives and gunpowder. His complicated detonating mechanism, which could be set six days in advance, was installed in the night of November 5, 1939. In the morning of November 6, he set both clockworks for the evening of November 8. With that he let, as he later confessed, „the thing run its own course“. After a final check of the time fuses in the night before November 8, Georg Elser left Munich in the direction of Lake Constance, in order to flee to Switzerland.

A coincidence saved Hitler, who had decided because of the war and the planned attack of German troops in the West, for once to not speak personally at the anniversary celebration of his putsch. Instead of him, his lieutenant Rudolf Heß was supposed to speak. At short notice though, Hitler then decided on a brief fundamental speech, in which he attacked the British government. But he spoke a significantly shorter time than at previous events, and ended sooner than Elser had expected. Hitler planned to return to Berlin immediately. Because of weather conditions, he could not take the plane, but had to make do with a special train of the Reichsbahn. Around 9.07 p.m. Hitler, together with high-ranking NS-officials, left the room, where the device exploded around 9.20 p.m. Eight persons lost their lives, among them a waitress – the death of this innocent woman weighed hard on Elser.

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Where Hitler's lectern used to be there was a several-foot high rubble heap. The explosion had burst the manipulated column and caused the ceiling to collapse.

Elser had already been arrested an hour earlier in Constance, a short distance from the Swiss border, and handed over to the police because of the suspicious contents of his bags. After long interrogations and torture he confessed the deed a few days later, and his intention to pave the way to a European peace with it. He was kept prisoner for four years in the concentration camp Sachsenhausen, later in Dachau, in complete isolation, and on April 9, 1945 was shot insidiously by orders of the Gestapo command. These are the facts in a nutshell.

Elser – Terrorist or Resistance Fighter?

Elser turned himself on the totalitarian dictatorship and became its victim. Whoever opposes tyrants, deserves the attempt of posterity to consider the morally and ethically motivated reasons for his decisions, but not the defaming statement that he had acted as an irresponsible terrorist. Elser's deed is appreciated in the meantime, schools, squares and streets bear his name. He is exceptional, because he overcame his own limits, and with his deeds surpassed all his contemporaries.

It cannot be stressed clearly enough: The carpenter Johann Georg Elser was no terrorist, who wanted to shake up a society by mass murder. For his deed was directed against Hitler and his leadership clique, as one of the biggest terrorists to ever come to power. It is unquestionable that Elser wanted to end terrorism in Germany at one stroke. Therefore, he used for him ultimate imaginable means of violence. Elser knew that he would have to bear the guilt for this. He did not do this out of ideological delusion or a fantasy of power, or even from the presumptuous desire to enter the history books. But he owned up to his wholly individual responsibility for the "wrong ways" of German politics, which finally spiralled into the "German disaster". He gave a signal against criminal politics. Thus, he took the blame on himself, because he had to accept responsibility, no matter whether that burdened or endangered him. When he tried, after preparing the assault, to flee to Switzerland, he did not do so because he was a coward, but because only escape offered the chance to save innocents from blind persecution by the national socialist rulers.

Elser owned up to his responsibility and to his deed. In this he differed from many partisans of the national socialist „governmental terrorism" in power, who again and again claimed to only have followed orders, and obeyed an oath without questioning themselves whether a „betrayed people" would not been additionally betrayed into an unconditional obedience to orders, which was frequently fed by fear and career ambition. The real traitor to Germany and the civilisation that had been observed up to 1933, was Hitler. This was made unequivocally clear by Fritz Bauer, the Hessian Chief State Prosecutor and initiator of the Auschwitz trials as soon as the early 1950s.

Elser was not a terrorist, but a resistance fighter. The National Socialists knew that. They made a connection, which the post-war society in Germany did not want to acknowledge. They murdered Elser on April 9, 1945, only a few weeks before the end of the NS-state, on the same day as Bonhoeffer, Canaris, Sack and Dohnanyi. Elser is not a challenge, for his deed is understandable, if you accept the Third Reich as an unlawful state. What remains a challenge for the contemplative posterity is the German society that supported Hitler's rule, the military that defended it to the bitter end, and with the defamation of the resistance even after 1945, kept to a morally reprehensible oath to their „Führer" and to a flag bearing the swastika.

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THE ACTORS

Christian Friedel – Georg Elser

Born 1979 in Magdeburg, Christian Friedel, after high school graduation and alternative service finished his drama studies at the Munich Otto-Falckenberg-School in 2004. In the same year he went into his first engagement at the Bayerisches Staatsschauspiel and guested at the same time at the Munich Kammerspiele. 2005 he took over a part in „Tales of the Vienna Woods“ at the Salzburg Festival, a co-production with the Bayerisches Staatsschauspiel. 2006 he was hired by the Schauspiel Hanover and under the directorship of Wilfried Schulz played, among others, „Ruprecht“ in „Der zerbrochene Krug“, „Franz Moor“ in „Die Räuber“ as well as the title role in „Prinz Friedrich von Homburg“. In 2009 he followed Wilfried Schulz to the Staatsschauspiel Dresden, where he was permanently employed until the summer of 2013 and appeared, among others, as „Don Carlos“ (invited to the Theatertreffen 2011), „Peer Gynt“, „Oedipus Rex“ and „Hamlet“. He can still occasionally be seen on the Dresden stage as a guest actor. For his theatrical roles, Christian Friedel has received many awards, among them the 2010 Erich Ponto-Preis of the Staatsschauspiel Dresden. Apart from the theatre, Christian Friedel, could during the past years increasingly be seen on the big screen. After a few shorts, he appeared in a feature film for the first time in 2009 – in Michael Haneke's multiple-award winning *The White Ribbon*. It was followed by smaller roles as in *Chicken with Plums* (2011) by Marjane Satrapi and Vincent Paronnaud, as well as leading roles in *Closed Season* (2012) by Franziska Schlotterer and at the side of Matthias Schweighöfer and Friedrich Mücke in the film version of Wladimir Kaminer's bestselling novel of the same name, *Russian Disco* (2012). Most recently, Christian Friedel acted in Christoph Röhl's TV-drama *Die Auserwählten* as well as the main lead, Heinrich von Kleist, in Jessica Hausner's *Amour Fou* (2014), which celebrated its world premiere in 2014 during „Un Certain Regard“ at the Cannes film festival. Besides acting, Christian Friedel has a passion for music. He plays the piano, released his first EP „The Closer“ in 2011 and in 2012 formed the band „Woods Of Birnam“, releasing their debut album in November 2014.

Filmography (selection)

Director

2014	13 MINUTES Amour Fou Die Auserwählten (TV)	Oliver Hirschbiegel Jessica Hausner Christoph Röhl
2012	Russian Disco Closed Season	Oliver Ziegenbalg Franziska Schlotterer
2009	The White Ribbon	Michael Haneke

Katharina Schüttler – Elsa

Katharina Schüttler, born 1979 in Cologne, after graduating high school studied drama at the Hochschule für Musik und Theater in Hanover. Even during her studies she played, among others, Nabokov's „Lolita“ and Schiller's „Jungfrau von Orleans“ at the Staatstheater Hanover. For Michael Hofmann's film *Sophiiiie!* (2002) she was awarded the Förderpreis Deutscher Film at the Munich Filmfest. Katharina Schüttler could be seen on the big screen e.g. in *The White Sound* (2000), *The State I Am In* (2000), *Truth or Dare* (2004), *3° kälter* (2005), Olivier Assayas' terrorist epic *Carlos* (2010), *Oh Boy*

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(2012), *Free Fall* (2012) and *Age of Cannibals* (2014); most recently, she was on camera in the 2014 film version of Johanna Spyri's novel „Heidi“, which will reach theatres in 2015 as well. For *The Day Will Come* (2009) she received the Bayerischer Filmpreis as best new talent actress.

For TV as well, Katharina Schüttler appeared in many movies in recent years, among others in *Schimanski: Tod in der Siedlung* (2007), *Bella Block: Vorsehung* (2009) and *Danger: Mother in Law* (2005), for which she was awarded the Günter Strack-Nachwuchspreis. In 2009 she could be seen as Marcel Reich-Ranicki's wife Tosia in his biopic *Marcel Reich-Ranicki: Mein Leben*; 2013 in the sensational and multiple-award winning miniseries *Generation War*. Most recently, Katharina Schüttler was on camera together with Ulrich Tukur for Roland Suso Richter's TV-movie *Grzimek*.

Apart from her film and TV work, Katharina Schüttler played many parts at the Berliner Schaubühne. In 2006, magazine *Theater today* voted her Actress of the Year and she received the first time German Theatre Award „Der Faust“ for her performance in the title role of Ibsen's „Hedda Gabler“. 2010 she was awarded the Ulrich Wildgruber-Preis for her exceptional achievements in film and on stage.

Filmography (selection)

Director

2014	13 MINUTES Heidi Grzimek (TV) Joy of Fatherhood	Oliver Hirschbiegel Alain Gsponer Roland Suso Richter Matthias Schweighöfer, Torsten Künstler
	Age of Cannibals Alles ist Liebe Clara (TV) Stille Nächte (TV)	Johannes Naber Markus Goller Harald Sicheritz Horst Sczerba
2013	Free Fall Run (TV) Generation War Vom Fischer und seiner Frau (TV)	Stephan Lacant Jonathan Pearson Philipp Kadelbach Christian Theede
2012	Oh Boy The Guardians Bloch (TV)	Jan-Ole Gerster Til Schweiger Michael Verhoeven
2011	What a Man The Promise (TV)	Matthias Schweighöfer Peter Kosminsky
2010	Carlos Simon Polizeiruf: Die Fremde im Spiegel (TV)	Olivier Assayas Lisa Ohlin Ed Herzog
2009	The Two Lives of Daniel Shore Schurkenstück (TV) Bella Block: Vorsehung (TV) The Day Will Come Ganz nah bei Dir Marcel Reich-Ranicki: Mein Leben (TV)	Michael Dreher Torsten C. Fischer Max Färberböck Susanne Schneider Almut Getto Dror Zahavi
2008	Schimanski: Tod in der Siedlung (TV)	Torsten C. Fischer
2006	Danger: Mother-in-Law!	Zoltan Spirandelli
2005	3° kälter	Florian Hoffmeister
2004	Thruth or dare Der Boxer und die Friseurin (TV)	Arne Nolting, Jan Martin Scharf Hermine Huntgeburth

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2002 Sophiiiie!
2000 The State I Am In
The White Sound

Michael Hofmann
Christian Petzold
Hans Weingartner, Tobias Amann

Burghart Klaussner – Arthur Nebe

Burghart Klaussner studied in his home town Berlin, complementing his studies with a drama course at the Max Reinhardt School and made his debut under George Tabori in his Vietnam play „Pinkville“. Since then, he has been engaged at nearly all important stages of German language, and furthermore made his debut as a director in 2006 at the Hamburg Kammerspiele. In 2012, he was honoured for the main role in „Death of a Salesman“ in Hamburg, with the German Theatre Award „Der Faust“ for best actor. After his first movie appearance in 1980 (the leading part in *Ziemlich weit weg*) and numerous other films, he became known to a wider audience in cinema hits like *The Superwife* (1995), *Rossini* (1996) and *Good Bye, Lenin!* (2003). For *Requiem* (2005) he was nominated as Best Supporting Actor for the Deutscher Filmpreis 2006, after he had received that award already in 2005 for his performance in *The Edukators* (2004). At the International Filmfestival Locarno he was awarded the Silver Leopard as Best Male Actor, for his lead role in *The Man from the Embassy* (2006), and on the small screen he could be seen in many TV-movies and series since 1985. For his part in *Der Novembermann* (2007) he was nominated for the 2008 Goldene Kamera as Best German Actor. In internationally cast films, like the Oscar-nominated film version of *The Reader* (2008), he was as convincing as in Michael Haneke's drama *The White Ribbon* (2009), which won the Palme d'Or at the International Filmfestival in Cannes, then the Golden Globe and the Europäischer Filmpreis and received an Oscar nomination as Best Foreign Film. For his performance in it he was decorated with the Preis der deutschen Filmkritik and as Best Actor with the Deutscher Filmpreis 2010. Further films were *Diplomacy* (2014), *Inbetween Worlds* (2013), *The Silence* (2009), *Goethe!* (2009), *Lessons of a Dream* (2010) and *Invasion* (2011). At the Berlinale 2013, together with Isabella Rossellini in *Nono, the Zigzag Kid* (2012), he opened the Children's' Filmfest of the Filmfestspiele, and could be seen in Bille August's *Night Train to Lisbon* (2012). The 2013 ZDF three-parter *Hotel Adlon – A Family Saga*, in which he acted as the founder of the famous Berlin Hotel, presented him with excellent reviews and an audience of millions. Burghart Klaussner is a Member of the Freie Akademie der Künste in Hamburg and the Deutsche Filmakademie, where he was elected a board member in 2010. Most recently he faced the cameras in Lars Kraume's cinematic feature project *Die Heimatlosen/Fritz Bauer* in the title part.

Filmography (selection)

2014 Die Heimatlosen/Fritz Bauer
13 MINUTES
Diplomacy
2013 Between Worlds
2012 Night Train to Lisbon
Hotel Adlon – A Family Saga (TV)
2011 Invasion
2010 Goethe!
Lessons of a Dream
2009 The White Ribbon
The Silence
The Reader

Director

Lars Kraume
Oliver Hirschbiegel
Volker Schlöndorff
Feo Aladag
Bille August
Uli Edel
Dito Tsintsadze
Philipp Stölzl
Sebastian Grobler
Michael Haneke
Baran bo Odar
Stephen Daldry

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2007	Yella	Christian Petzold
2006	The Man from the Embassy	Dito Tsintsadze
2005	Requiem	Hans-Christian Schmid
2004	The Educators	Hans Weingartner
2003	Good Bye, Lenin!	Wolfgang Becker
1998	23	Hans-Christian Schmid
1996	Rossini	Helmut Dietl

Johann von Bülow – Heinrich Müller

Born 1972 in Munich, Johann von Bülow received his schooling at the Otto Falckenberg Schule and set off in his career as theatre actor. From 1996 to 1998 he was employed at the Staatstheater Mainz, followed by engagements at the Schauspiel Leipzig and at the Schauspielhaus Bochum. As early as 1995 he attracted attention on the big screen, when he appeared together with Franka Potente in *After Five in the Forest Primeval* (1995). This was followed by further feature parts, among other films Bülow acted in *3° kälter* (2005), decorated in Locarno, in Hans Steinbichler's drama *Winter Journey* (2006), *The Stranger in Me* (2008), *Berlin '36* (2009), *Famous Five* (2011) and *Heiter bis wolkig* (2012). Most recently he appeared in cinemas in November 2014 with *Labyrinth of Lies*. On television, Johann von Bülow could be seen in recent years in several Episodes of *Tatort*, in *Unspoken* (2009), in *Carl and Bertha* (2011), in the successful ZDF miniseries *Hotel Adlon – A Family Saga* (2012), in the SAT.1 satire *The Plagiator* (2013) and finally in Roland Suso Richter's *Die Spiegel-Affäre* (2014), and currently in the successful ARD series *Homicide Hills* (2014), among many other titles.

Filmography (selection)

Director

2014	13 MINUTES Labyrinth of Lies Die Spiegel-Affäre (TV)	Oliver Hirschbiegel Giulio Ricciarelli Roland Suso Richter
2013	The Plagiator	Uwe Janson
2012	Heiter bis wolkig Hotel Adlon – A Family Saga (TV)	Marco Petry Uli Edel
2011	Famous Five	Mike Marzuk
2011	Die Schuld der Erben (TV)	Uwe Janson
2009	Berlin 36	Kaspar Heidelbach
2008	Unspoken	Rainer Kaufmann
2007	The Stranger in Me	Emily Atef
2006	Winter Journey	Hans Steinbichler
2005	3° kälter	Florian Hoffmeister
2003	A Light in Dark Places (TV)	Kaspar Heidelbach
1996	The Superwife	Sönke Wortmann
1995	After Five in the Forest Primeval	Hans-Christian Schmid

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THE CREW

Oliver Hirschbiegel – Director

Born 1957 in Hamburg, Oliver Hirschbiegel went to sail the seas at first, then studied painting and graphic arts at the Hamburg Hochschule der Künste, where he then turned to film. First he celebrated successes as a performance artist, developed video magazine „Infermental“ and finally wrote his first script with *Das Go! Projekt* (1986), which he also filmed as director. In the ensuing years he took over the direction of several TV movies, among them *Murderous Decisions* (1991), *Tatort – Kinderspiel* (1992), the series *Kommissar Rex* (1994), *Trickser* (1997), *Mortal Friends* (1998) as well as the chamber piece *Das Urteil* (1997) which garnered rave reviews. 2001, after having received several rewards, the director had his breakthrough on the big screen as well with psychological thriller *The Experiment* – a success which was honoured with five Deutsche Filmpreise. In 2002 he followed this with another experiment: *Mein letzter Film*, a monologue spoken by Hannelore Elsner. Two years later, he attracted worldwide attention with the exceptional piece, produced and written by Bernd Eichinger, *Downfall* about Hitler's last days in the Führerbunker, based on Joachim Fest's bestseller and the records of Hitler's secretary Traudl Junge. In 2005 he followed it with *Ein ganz gewöhnlicher Jude*, as *Mein letzter Film* before a one-hander, this time with Ben Becker, soliloquising about German-Jewish relations. 2007 Oliver Hirschbiegel finally celebrated his Hollywood debut with *Invasion*, a remake of *Invasion of the Body Snatchers*, with Nicole Kidman and Daniel Craig in the leading roles. The following features, Hirschbiegel realized in English as well: the drama *Five Minutes of Heaven* (2009), receiving the award for Best Direction at the Sundance Film Festival, which deals with the conflicts in Ireland, as well as most recently *Diana* (2013) with Naomi Watts in the title role. In international television, Oliver Hirschbiegel was successful with the first four episodes of the series *Borgia*, followed in 2014 by the season finale of US series *Turn* (AMC Studios). *Thirteen Minutes* is Oliver Hirschbiegel's first German production in nine years.

Boris Ausserer – Producer (Lucky Bird Pictures)

Boris Ausserer, born in Annecy/France, complemented his studies at the HFF München, which he graduated from in 1998, with many sojourns abroad, in Cambridge, Paris, New York and Los Angeles among others. In 1998 he was working at the MTM Filmproduction as production assistant; in 2000 he changed to Bavaria Film as a junior producer and one year later as producer for international co-productions to Bavaria Media Television. In 2003 he became acting head of the department for co-productions at Bavaria Media Television. During this time, he oversaw, in diverse functions, the development and financing of several TV projects with important European partners (TF1, Mediaset, Rai, France2, M6, TVC, TVN, ORF, etc.). in 2008 he changed to Yellow Bird Pictures GmbH as a producer, where he handles international co-productions and commissioned productions. Since 2012 he has been acting as a producer for Lucky Bird Pictures. 2015 Ausserer won the Bavaria Producers Award for the best motion pictures for 13 MINUTES.

Filmography (selection)	Director	Role
2014 13 MINUTES	Oliver Hirschbiegel	Producer
Ghost hunters: On Icy Trails	Tobi Baumann	Producer
2012 Little Lady	Gernot Roll	Producer
2011 Ausgerechnet Sex (TV)	Andi Niessner	Producer

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2011	The Chinese Man	Peter Keglevic	Producer
2010	Kennedys Brain (TV)	Urs Egger	Intl. Co-financing
2008	Die Jahrhundertlawine (TV)	Jörg Lühdorff	Intl. Co-financing
2005	Speer und Er (TV)	Heinrich Breloer	Intl. Co-financing
	Der Todestunnel (TV)	Dominique Othenin-Girard	Producer
	Liebe geht durch den Magen (TV)	G. Capitani / F. Jephcott	Intl. Co-financing
2003	Tatort – Tödliche Souvenirs (TV)	Peter Sämann	Co-Producer
2001	Resurrection (TV)	Paolo und Vittorio Taviani	Producer
2001	Wir bleiben zusammen (TV)	Wolfgang Murnberger	Producer
2001	Antonia (TV)	Jörg Grünler	Producer
2000	Without Family (TV)	Jean-Daniel Verhaeghe	Producer
2000	La bicyclette bleue (TV)	Thierry Binisti	Producer

Oliver Schündler – Producer (Lucky Bird Pictures)

Oliver Schündler, son of actor and director Rudolf Schündler, has been working on numerous theatre- and TV-projects, as an assistant director and dramatic adviser, so with Robert Lépage, Georg Tabori, Leander Haußmann and Matthias Hartmann at the Bayerisches Staatsschauspiel in Munich, as well as with Peter Stein and Luca Ronconi at the Salzburg festival, before switching to the Bavaria Film Gruppe in 1994. There he realized TV movies and series as producer. From 2000 on, Oliver Schündler was responsible for the entire division of international co-production at Bavaria Film Gruppe; some time later, he also directed the worldwide TV licence sales. Since 2004, Schündler has also been Managing Director at Bavaria Media Italia s.r.l. in Rome and since Oktober 2005 co-manager of German United Distributors. Since 2008 he has been managing director and producer, and after an MBO in 2012 sole owner of Lucky Bird Pictures, which came about through a joint venture of Schündler's with Swedish Yellow Bird (*Millenium, Wallander*). 2015 Schündler won the Bavaria Producers Award for the best motion pictures for 13 MINUTES. Schündler is a father of four and together with his family lives in Grünwald near Munich.

Filmography (selection)	Director	Role	
2014	13 MINUTES	Oliver Hirschbiegel	Producer
	Ghost hunters: On Icy Trails	Tobi Baumann	Producer
2012	Bankraub für Anfänger (TV)	Claudia Garde	Producer
2012	Little Lady (TV)	Gernot Roll	Producer
2011	Ausgerechnet Sex (TV)	Andi Niessner	Producer
2011	The Chinese Man (TV)	Peter Keglevic	Producer
2010	Kennedys Brain(TV)	Urs Egger	Intl. Co-financing
2008	Die Jahrhundertlawine (TV)	Jörg Lühdorff	Intl. Co-financing
2005	Speer and Hitler (TV)	Heinrich Breloer	Intl. Co-financing
	Der Todestunnel (TV)	Dominique Othenin-Girard	Producer
	Liebe geht durch den Magen (TV)	G. Capitani / F. Jephcott	Co-Producer
2001	Resurrection (TV)	Paolo und Vittorio Taviani	Co-Producer
2001	Wir bleiben zusammen (TV)	Wolfgang Murnberger	Producer
2001	Antonia (TV)	Jörg Grünler	Producer
2000	Without Family (TV)	Jean-Daniel Verhaeghe	Co-Producer

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Fred Breinersdorfer – Producer (Delphi Medien GmbH), Script

Author and lawyer Fred Breinersdorfer was born in Mannheim in 1946, read law and social studies in Mainz and Tübingen and did his doctorate in constitutional law. After a brief stint in politics (running for Parliament in 1994 in Stuttgart, for the SPD), Breinersdorfer dedicated himself completely to writing, especially script-writing. He had his debut as a director in 2009 with *Zwischen heute und morgen*, a film version of the novel „Eden Plaza“ by Dagmar Leupold for theatrical release. As a producer, he realized several films together with colleagues.

For 17 years he practised law in Stuttgart, specializing in university law, especially in *numerus clausus* cases. Since 2004 he has been admitted at the Berlin Landgericht and Kammergericht, and is a partner in the law firm Müller Radack.

In 1980 his first “Abel”-mystery was published by Rowohlt, „Reiche Kunden killt man nicht“; numerous further thrillers, novels, short stories and dramatic works followed over the ensuing years.

As a scriptwriter, he started out with the classic *Schimanski-Tatort Zweierlei Blut* (1984), with co-author Felix Huby, directed by Hajo Gies. This was followed by more than 20 *Tatort*-productions for the SWR (all titles containing the word *fever*), WDR, NDR, MDR, SR and BR with scripts by Fred Breinersdorfer – as well as numerous feature films, mostly crime fiction, among them *Der Hammermörder* (1990), a film version of his novel of the same title, *Quarantäne* (1989), *Angst* (1993), *Duell der Richter* (1999) or the two-parters *Das tödliche Auge* (1992), *Der Mann mit der Maske* (1994), *Mein ist die Rache* (1997), *Final Hope* (2001), *Der verlorene Sohn* (2009) and *The Chinese Man* (2011), the script of the novel of the same title by Henning Mankell, which he wrote together with his daughter Léonie-Claire. In 1986 the ZDF started a loose series of feature films, about Breinersdorfer's *Anwalt Abel* starring Günter Maria Halmer in the title role; 20 films were made until 2000.

Fred Breinersdorfer's scripts were filmed by directors like Peter Schulze-Rohr, Roland Suso Richter, Nico Hofmann, Marc Rothmund, Christian Görlitz, Michael Verhoeven, Rolf Schübel and Oliver Hirschbiegel, his characters were embodied by actors like Bruno Ganz, Iris Berben, Gert Voss, Dieter Pfaff, Susanne von Borsody, Jürgen Hentsch, Christian Redl, Uwe Ochsenknecht, Nina Petri, Eva Mattes, Alexander Held, Julia Jentsch, Hannelore Elsner, Axel Prahl, Anneke Kim Sarnau, Katja Flint or Kostja Ullmann. His debut as cinema author and producer began in 2005 with *Sophie Scholl – Die letzten Tage*. Fred Breinersdorfer is an Honorary Professor, from 1997 to 2005 he was the chairman of the VS (Verband Deutscher Schriftsteller within the union ver.di), is a member of P.E.N.-Zentrum Germany, of several academies (Deutsche Filmakademie and Deutsche Akademie der Darstellenden Künste) as well as a member of the board of directors of the VG Wort. For 2003 he was called on the jury for the „Newspeak of the Year“. Together with Peter Schmidt he founded, in 1986, the guild of mystery writers „Das Syndikat“; in spring 2011 he started the project „Filmmakers in Prison“ together with the Deutsche Filmakademie, which in cooperation with the Berlinale and Amnesty International supports persecuted film makers. In 2012 he was awarded the Order of Merit of the State of Baden-Württemberg.

His scripts and films received numerous nominations – so for the Deutscher Fernsehpreis, Deutscher Filmpreis and the European Film Award – and also awards, with, among others, the Adolf-Grimme-Preis in Gold, the German and European Film Awards and the ver.di Television Award. *Sophie Scholl – Die letzten Tage* was nominated for the Oscar in the category “Best Film not in English language” in 2006.

Fred Breinersdorfer lives in Berlin. He has two children, the lawyer and scriptwriter Léonie-Claire Breinersdorfer and the architect Julian Breinersdorfer.

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Léonie-Claire Breinersdorfer – Script

Léonie-Claire Breinersdorfer was born in Stuttgart on May 21, 1976. She read law at the Eberhard-Karls-Universität Tübingen and in November 2002 graduated with the Zweites Juristisches Staatsexamen. In 2003/2004 she completed the German/French Masterclass for International Co-production at the Filmakademie Baden-Württemberg and the Paris film school La Fémis. Since 2005, Léonie-Claire Breinersdorfer is working as a freelance writer and lawyer. Since October 2007, she has been director of the Delphi Medien GmbH, together with her father. Films where she contributed to the script are, among others, the Tatort films *Aus der Traum* (2006), *Der Tote am Straßenrand* (2007) and *Ein neues Leben* (2012), *Der verlorene Sohn* (2009) and the Mankell adaptation *The Chinese Man* (2011), all together with Fred Breinersdorfer, as well as, in sole authorship, episodes of the series *SOKO Stuttgart* (2010) and *SOKO 5113* (2013), among others. Furthermore, in 2006 the novel „Das Hurenspiel“ by Léonie-Claire Breinersdorfer has been published.

Judith Kaufmann – Cinematography

Judith Kaufmann, born 1962 in Stuttgart, grew up in Berlin, where she studied at the Staatliche Fachschule für Optik und Fototechnik. She gathered her first experience as camera assistant for, among others, Gernot Roll and Thomas Mauch. Since 1991, she is Chief cinematographer. Judith Kaufmann is counted among the most renowned German camera operators and has created many decorated films, from Vanessa Jopp's directorial debut *Forget America* (2000) via Andres Veiel's RAF drama *If Not Us, Who?* (2011) up to Georg Maas' *Two Lives* (2012) and Feo Aladag's *Between Worlds* (2013). Twice she was awarded the Deutscher Kamerapreis for her cinematography: for *Shattered Glass* (2002), the first feature film by Chris Kraus, and for Feo Aladag's *When We Leave* (2009). For boxing drama *Elephant Heart* (2002) with Daniel Brühl she was awarded the Bayerischer Filmpreis, followed in 2006 by the Deutscher Fernsehpreis for *Bella Block: Die Frau des Teppichlegers*. Judith Kaufmann's more recent TV work includes *Das letzte Stück Himmel* (2007, director: Jo Baier), *You Can Never Be Sure* (2008, Nicole Weegmann), *Das Ende einer Nacht* (2012, Matti Geschonnek) and most recently *Das Zeugenhaus* (2014, Matti Geschonnek). In 2012 she received the honorary award at the ceremony of the Deutscher Kamerapreis.

David Holmes - Music

David Holmes, born 1969 in Belfast, published his first Album "This Film's Crap Let's Slash the Seats" in 1995, followed in 1997 by "Let's Get Killed" and in the subsequent years diverse others. He made his name as composer of film scores with his work for Steven Soderbergh's films *Out of Sight* (1998), *Ocean's Eleven* (2001), *Ocean's Twelve* (2004), *Ocean's 13* (2007) and *Haywire* (2011). Further productions to which he contributed the musical score are, among others, Gregor Jordan's *Army Go Home!* (2001) and Harold Ramis' *Analyse That 2* (2002). He is already connected to Oliver Hirschbiegel by the cooperation on his films *Five Minutes of Heaven* (2009) und *Diana* (2013).

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