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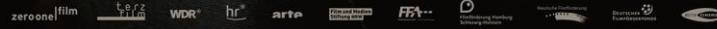
BURGHART KLAUSSNER RONALD ZEHRFELD

THE PEOPLE vs. FRITZ BAUER

A FILM BY LARS KRAUME

SOMETIMES THE ONLY WAY TO SAVE YOUR COUNTRY IS TO BETRAY IT.

BETA CINEMA presents a ZERO ONE FILM production in co-production with TERC FILM and WESTDEUTSCHER RUNDFUNK, HESSISCHER RUNDFUNK, ARTE, written by LARS KRAUME, OLIVER GIEZL with BURGHART KLAUSSNER, RONALD ZEHRFELD
LUTTI STANGENBERG, JÜRIG SCHULTALE, SEBASTIAN BÜLMBERG, MICHAEL SCHENK, RICHARD KLING, LAURA TONKE, GIEZ SCHUBERT, PAULUS HANKE, CORNELIA GROSSCHEL, TILIO WEINER, DAN LEVY and ROBERT AZOUM, director of photography JEAN BARANT
production designer CORA PRADZ, costume designer ESTHER WALZ, make up ASTRID MARGOLICH, editor BARBARA GIES, musical scoring & sound design STEFAN SCHAU, in association with TUDORUS FILMS, music: JULIAN MAAS & CHRISTOPH M. KANISCH, producer: ANESSI, MESSIAHER & NICOLE SCHMIDT
production manager ANDREAS JUPÉ, line producer MELANIE BERKE, commissioning editor BARBARA BUIH, editor JÜRIG HANSTEDT and GEORG STENERT, audio coproducer CHRISTOPH FRIEDEL, producer THOMAS KUPUS, director LARS KRAUME





THE PEOPLE VS. FRITZ BAUER

Directed by
Lars Kraume

Starring
**Burghart Klaussner, Ronald Zehrfeld, Lilith Stangenberg, Jörg Schüttauf,
Sebastian Blomberg**

Produced by
zero one film in coproduction with Terz Film, WDR, HR, and ARTE

Supported by
**Film- and Medienstiftung NRW, FFA, Filmförderung Hamburg Schleswig-
Holstein, Hessische Filmförderung and DFFB**

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Festival del film Locarno
Piazza Grande

For further information:

Beta Cinema Press, Dorothee Stoewahse, Tel: + 49 89 67 34 69 15, Mobile: + 49 170 63 84 627
dorothee.stoewahse@betafilm.com, www.betacinema.com.

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CAST

Fritz Bauer
Karl Angermann
Ulrich Kreidler
Paul Gebhardt
Victoria
Fräulein Schütt
Georg-August Zinn
Charlotte Angermann
Charlotte's father
Zvi Aharoni
Heinz Mahler
Friedrich Morlach
Adolf Eichmann
Isser Harel
Chaim Cohn

BURGHART KLAUSSNER
RONALD ZEHRFELD
SEBASTIAN BLOMBERG
JÖRG SCHÜTTAUF
LILITH STANGENBERG
LAURA TONKE
GÖTZ SCHUBERT
CORNELIA GRÖSCHEL
ROBERT ATZORN
MATTHIAS WEIDENHÖFER
RÜDIGER KLINK
PAULUS MANKER
MICHAEL SCHENK
TILO WERNER
DANI LEVY

CREW

Director
Screenwriters
Producer
Co-producer
Director of photography
Editor
Casting
Production designer
Costume designer
Music supervisors
Editorial department

LARS KRAUME
LARS KRAUME, OLIVIER GUEZ
THOMAS KUFUS
CHRISTOPH FRIEDEL
JENS HARANT
BARBARA GIES
NESSIE NESSLAUER, NICOLE SCHMIED
CORA PRATZ
ESTHER WALZ
JULIAN MAAS, CHRISTOPH M. KAISER
BARBARA BUHL (WDR), JÖRG HIMSTEDT (HR),
GEORG STEINERT (ARTE)

TECHNICAL DETAILS

Country
Running time
Language

Germany, 2015
105 minutes
German

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SHORT SYNOPSIS

Germany, 1957. Attorney General Fritz Bauer receives crucial evidence on the whereabouts of SS-Obersturmbannführer Adolf Eichmann. The lieutenant colonel, responsible for the mass deportation of the Jews, is allegedly hiding in Buenos Aires.

Bauer, himself Jewish, has been trying to take crimes from the Third Reich to court ever since his return from Danish exile. However, with no success so far due to the fierce German determination to repress its sinister past. Because of his distrust in the German justice system, Fritz Bauer contacts the Israeli secret service Mossad, and, by doing so, commits treason. Bauer is not seeking revenge for the Holocaust – he is concerned with the German future.

PRESS NOTES

The significance of Fritz Bauer, attorney general of Hesse, in the formation of the Auschwitz trials in the 1960s is indisputable. However, it didn't become known until after he died how decisive he was in apprehending Eichmann. Now with his film **THE PEOPLE VS. FRITZ BAUER** the Grimme award-winner **Lars Kraume** (**THE COMING DAYS**) has drawn a powerful and gripping portrait of a courageous man and his battle for truth and justice. Bauer unflinchingly tackled this thorny subject and didn't shrink from posing uncomfortable questions to the Adenauer administration.

Burghart Klausner (13 MINUTES, THE WHITE RIBBON) personifies the title character in a congenial manner, down to the finest details in expressions and gestures. Lars Kraume cast the other roles in his suspenseful, dense portrait of the young Federal Republic of Germany with a top quality German ensemble of actors: **Ronald Zehrfeld** (BARBARA), **Sebastian Blomberg** (AGE OF CANNIBALS), **Lilith Stangenberg** (THE LIES OF THE VICTORS), and **Jörg Schüttauf** (I'VE NEVER BEEN HAPPIER).

LONG SYNOPSIS

Frankfurt am Main in the year 1957: The attorney general in Hessen, Fritz Bauer (Burghart Klausner), is found unconscious in his bathtub. An almost empty red wine glass and an almost full bottle of sleeping pills are on the rim of the bathtub. A golden opportunity for the Federal Office of Criminal Investigation officer Paul Gebhardt (Jörg Schüttauf) because he sees his chance to get rid of the obnoxious attorney general. He encourages a police officer to dispose of several other sleeping pills in Bauer's apartment in order to give the impression Bauer tried to commit suicide and is no longer fit for his position. Gebhardt indicates to the ambitious senior public prosecutor Ulrich Kreidler (Sebastian Blomberg) that one just has to exert a little more pressure to finally bring about Bauer's downfall.

After he's released from the hospital, however, Bauer succeeds in quickly calming his concerned boss and fellow party member Georg-August Zinn (Götz Schubert), the minister president of Hesse, and to defuse the rumors of attempted suicide.

Bauer is a thorn in the side of many people, because ever since he returned from exile in Denmark he has been persistently trying to bring the crimes of the Nazi regime to a court of law. It's a difficult task in a country that for the most part doesn't want to deal with its past and where numerous central positions in business and politics are still occupied by former National Socialists. Bauer keeps

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receiving death threats, and he also encounters heavy resistance within his own office: The investigations conducted by the state attorneys assigned to him usually proceed at a sluggish pace and it isn't the first time that case files have disappeared.

But one day he receives a vital lead in his search for former SS-Obersturmbannführer (Lieutenant Colonel) Adolf Eichmann, who was responsible during the Third Reich for the mass deportation of Jews. A certain Lothar Hermann has written him from Argentina that he has read that Bauer's office is investigating the Eichmann case, and he has reason to believe Adolf Eichmann is living under a false name in Buenos Aires. Because Hermann's daughter Silvia has fallen in love with Eichmann's son Nick.

Bauer lets his friend and fellow party member Zinn in on his plans: He wants to bring Eichmann in front of a German court as the central figure in the so-called "final solution." As all of the German investigative authorities (the Federal Office of Criminal Investigation, the Federal Intelligence Service, and the Federal Office for the Protection of the Constitution) have National Socialists in their ranks and staff members of Interpol answered his request by saying they're not responsible for political crimes, Bauer plans to get the Israeli intelligence service Mossad involved. Zinn vehemently points out to him that if he does this he will be committing treason and risks serving time in prison.

By means of the request sent to Interpol, Gebhardt at the Federal Office of Criminal Investigation now knows Bauer is following a new lead. He assigns Kreidler to place Bauer under observation – not only to find out who he has his sights set on but also for another reason: Gebhardt shows Kreidler a police report that states while he was in exile in Denmark Bauer apparently had contact with male prostitutes. If he were caught in Germany with a man in such a situation, his career would be over immediately. Because according to Paragraph 175 of the German Civil Code sexual activities between males is illegal.

During lunch in the cafeteria the young public prosecutor Karl Angermann (Ronald Zehrfeld) asks his boss Fritz Bauer for advice in criminal proceedings against a man who was arrested for trying to earn five German marks as a male street prostitute: Angermann is unsure what penalty he should request, because mutual masturbation wouldn't even be a statutory offense if the Nazis hadn't made Paragraph 175 stricter. Bauer advises him to request six months, but refers him to the "Valentine Court Ruling" from the District Court of Hamburg in June 1951. In a similar trial back then, two men were not sentenced to prison for repeated sexual activities between two persons of the same sex, but were only sentenced to pay a small fine. During the following hearing Angermann actually does refer to that court ruling and demands a penalty of five German marks, which causes a commotion in the courtroom, and he can't prevent the accused from receiving a prison sentence of five months. After the sentence is pronounced, a young woman by the name of Victoria (Lilith Stangenberg) approaches Angermann: She introduces herself as a girlfriend of the accused, thanks Angermann for his courageous summation, and invites him to visit her sometime in the "Kokett" bar.

Meanwhile, Bauer flies to Israel and has a meeting with the director of Mossad, Isser Harel (Tilo Werner), who, however, thinks the Argentine lead is a dead-end. According to the information of the Israeli intelligence services the man who Nick Eichmann calls "father" is not Adolf Eichmann, but rather his step-father: Nick's mother remarried after the war, explains Harel. He adds that Mossad will only continue to pursue the lead to Buenos Aires if Bauer can manage to find a second, independent source who could verify Adolf Eichmann's identity.

Back in Frankfurt Bauer confides in Angermann by showing him the letter from Lothar Hermann; he tells him about his meeting with Mossad, and asks him for assistance in the search for a second source. Angermann doesn't want to commit treason and instead would rather get the Federal Intelligence Service involved. But Bauer is convinced the Federal Intelligence Service won't help them

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and would most likely warn Eichmann. Because no one in Germany wants to see Eichmann in front of a court – for fear he would name more names during the trial in connection with the "final solution." Angermann asks Bauer to give him time to think the matter over; however, after seeing Fritz Bauer's inspiring appearance on German television in the broadcast "Heute Abend Kellerklub" he decides to help Bauer in his search for a second source. He suggests they contact the journalist Friedrich Morlach (Paulus Manker). They may not be able to rule out that he also doesn't work for the Federal Intelligence Service or for the Stasi, the East German secret police, but at any rate he's a good informant – and above all, he can be bought. After Bauer is willing to take the risk, Angermann secretly meets with Morlach in his VW Beetle and puts him on the trail of Eichmann.

Although Bauer receives a lot of positive reactions to his television appearance, he also receives almost two dozen anonymous threatening letters. When he asks the Federal Office of Criminal Investigation to investigate and find those who wrote the letters, Gebhardt suggests Bauer could have written these threatening letters himself. Then out of the blue he reveals to Bauer they have reliable clues that in the meantime Adolf Eichmann is living in Kuwait. Bauer, who never mentioned the name Eichmann to Gebhardt, now worries that his plan has been found out and Morlach has betrayed him.

But that's not the case at all – in fact, Morlach brings good news with him. He's discovered that a former war correspondent has been conducting interviews for years with Adolf Eichmann in Buenos Aires, because he wants to write Eichmann's memoirs. Morlach has brought one of the interview tapes with him as proof – and indeed, Adolf Eichmann's voice is on the tape. Bauer suspects Eichmann is working in Buenos Aires for Mercedes. In order to check this out he drives to the Mercedes-Benz company headquarters in Stuttgart, where he storms into the personnel department and into the office of Herr Schneider, a former commander of a SS task force. He confronts him with the files of his investigation and in so doing he uses blackmail to get the information that Eichmann is working under the alias Ricardo Klement in the Mercedes branch office in Argentina.

One evening Angermann wanders into "Kokett," where he sees Victoria again, who works there as a singer. After her performance he visits her in her dressing room, but he flees when she tries to seduce him. But a few days later he's drawn back to her again. This time he takes a bottle of champagne with him into the dressing room. Lying on her chaise lounge, Victoria opens her negligée and reveals her manliness. Angermann dares to kiss her passionately and in the end he succumbs to his forbidden passion.

In the meantime, Fritz Bauer prepares for his second trip to Israel; Gebhardt's and Kreidler's agents are constantly shadowing him, speculating that they will possibly be able to prove Bauer committed treason. At the Ministry of Justice in Tel Aviv Bauer has a meeting with the Israeli attorney general Chaim Cohn (Dani Levy) and with Isser Harel. He explains to them that a second source has confirmed the identity of Adolf Eichmann in Argentina; he arranges for Mossad to now get involved in the case, and he vehemently argues that Eichmann should be put on trial in Frankfurt in order to confront the Germans with their past.

To give his enemies a false sense of security, after he returns to Germany he announces during a press conference that he has sent an extradition request to Kuwait, because he has learned from the Federal Office of Criminal Investigation that Adolf Eichmann is living there. And indeed, shortly afterwards several Mossad operatives succeed in overcoming and kidnapping Eichmann in a cloak-and-dagger operation on a dimly lit country road in Argentina.

After Angermann and Bauer celebrate the arrest of Eichmann over glasses of apple wine in a bar, Angermann makes a detour and stops in at "Kokett." This time, however, Gebhardt surprises him in Victoria's dressing room, and he confronts Angermann with compromising photographs of him in

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explicit situations with Victoria. Gebhardt gives Angermann two choices: Either he accuses Fritz Bauer of treason or he will have to go to prison himself ...

INTERVIEW WITH THE DIRECTOR LARS KRAUME

How did you arrive at the idea to make a film about Fritz Bauer?

Through a book by my co-author Olivier Guez: "Heimkehr der Unerwünschten – eine Geschichte der Juden in Germany nach 1945." In the book he deals with the question of how Jewish life in the land of the murderers after the Holocaust could continue at all. One chapter also has to do with Fritz Bauer and the Auschwitz trials. I thought the book was great, and when Olivier presented the German translation about four years ago in Berlin I approached him and told him it would also be an interesting subject for a film. When we considered together what one could make out of it we soon were stuck on Fritz Bauer, because he's such a singular figure: He doesn't behave at all like most of the victims who don't want to talk about the Holocaust anymore. Although he runs into overwhelming and tremendous resistance, he wants to indict the former Nazis – not out of revenge, but rather driven by a humanistic ethos and the drive to educate people. An iridescent personality who virtually lends himself to becoming the lead character in a film.

But you can hardly squeeze his entire eventful life into a two-hour film.

That's true. That would be hardly possible simply in dramatic terms. After Olivier and I occupied ourselves for a long time with his biography we decided to focus on the hunt for Adolf Eichmann based on this especially suspenseful part of his life, to ferret out what Fritz Bauer was after and what made him a fascinating character. We tell the redemption story of a man who returns to Germany after the Second World War as a broken pessimist and discovers his calling in the fight against collective forgetting.

During his appearance on the Hessischer Rundfunk television talk show "Heute Abend Kellerklub" it becomes clear what the driving force was behind Fritz Bauer.

Yes, that's why we also recreated this appearance in our film. When you hear how he tries in a wonderful way to teach the young people in the "Kellerklub" show about the spirit of democracy, then you can sense: Here is a genuine humanist talking. He's convinced that the German postwar generation has the opportunity to build a new society. In reality he opened a completely new perspective for the youth in the Adenauer era, because he dared to lift the veil and break the bleak silence. And so he became an important source of inspiration later on for the student revolts.

That corresponds with the original video recording at the beginning of your film, when Fritz Bauer says that young people in Germany are now ready to learn the entire truth. Where did this recording come from?

From a television announcement in the context of the Eichmann trial. A perfect start for our film, because here Fritz Bauer very nicely puts what he's concerned about in a nutshell. He believes that the future of his homeland fundamentally depends upon the young generation dealing with the past. He's prepared to give everything he has for this. He even risks his own life for this.

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How did you conduct your research?

We read a lot of books, including of course the different biographies about Fritz Bauer. We met with Gerhard Wiese, the last living public prosecutor in Bauer's group: a very wide-awake, intellectually vigorous, brilliant person who told us how it was at that time in the public prosecutor's office in Frankfurt and what kind of person his boss was. That was very helpful. In addition, over and over again we had intensive, inspiring conversations with employees at the Fritz Bauer Institute. And shortly before we started shooting the institute put together a big exhibition at the Jewish Museum Frankfurt, and there were many interesting documents in the exhibition.

Did you also see the Danish police files on Fritz Bauer in the exhibition?

Yes, the report from the Danes about his contacts with homosexuals was on display there in public for the first time. It's documented that when Fritz Bauer was in exile in Denmark he was apprehended by the police in the company of male prostitutes. It can only be speculated on how he dealt with his sexuality later on as the attorney general in Hessen. We portrayed this in the film as delicately as possible. But the subject of homosexuality was important to us in two ways: first, for the dramatic development of the story, because at that time Paragraph 175 of the Civil Code was in effect, which made "lewd activities" between males punishable by law, and this gives the antagonists the chance to bring about Fritz Bauer's downfall. And second, in order to show the ongoing tyranny of the Adenauer era: This "homo paragraph," which had been made even stricter when the Nazis were in power, wasn't abolished in Germany until 1994! An impressive example for how long the ideas of the unjust state still remained in place in the Federal Republic of Germany.

Are the state attorneys who appear in the film real or fictional characters?

Almost all of the characters really existed, except for Karl Angermann, our representative of a generation of young, idealistic public prosecutors who fought together with Fritz Bauer out of conviction. We fictionalized him by fusing various real persons in order to put an attachment figure at Bauer's side – and also of course in order to bring the aforementioned subject of homosexuality into play.

How did Burghart Klausner come on board? You had never worked with him before, right?

No, we didn't know each other. Our casting agent Nessie Nesslauer recommended him to me. He was not only the number one candidate who read for the role but he was also the best: He understood Fritz Bauer immediately and interpreted him incredibly well. You noticed from the beginning that he was hooked on this character – and that he brought together all of the necessary prerequisites in an ideal manner.

Namely?

The right age, the right physique, the sharp intellect, the emotional maturity, the inner rage – and not least the humor. My greatest concern was to not fabricate a hypocritical moral film. That's why it was important to me that our lead character has a dry, nonchalant humor. Burghart Klausner does this extremely well. He also always hits the right tone when Fritz Bauer says sentences like, "I have a pistol – if I want to kill myself there won't be any rumors!"

What was the best thing that happened to you during the film shoot?

I thought it was especially nice to experience how Burghart Klausner breathed so much life into this rather withdrawn lead character and give him so many interesting nuances. He thankfully accepted

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what the script had to offer and surprised me again and again with new details, for example, with a slight, impish laugh under his breath.

What can we still learn from Fritz Bauer in the 21st century?

One should have the courage to devote oneself consequently to a cause and persistently pursue one's goals – against every form of resistance. Fritz Bauer ran into opposition for being a "Jew out for revenge" and was permanently surrounded by powerful enemies; none of the German authorities wanted to cooperate with him; they tossed one obstacle after another in his way. This legendary statement came from him: "When I leave my office I am entering an enemy, foreign country." In spite of this, in the end he prevailed. To me he's a genuine hero.

Why should someone, in your opinion, buy a movie ticket to see THE PEOPLE VS. FRITZ BAUER?

Because you're offered something suspenseful here: the ancient battle of an outsider against an all-powerful system – and this was a battle that really took place and not in some invented comic universe. To put it briefly: an emotionally gripping, timelessly inspiring tale of hero.

FRITZ BAUER: A HERO FROM GERMANY

A public prosecutor who changed an entire country: With his obstinate battle against forgetting, Fritz Bauer left his mark on the young Federal Republic of Germany. He brought the crimes of the Nazis into German living rooms, he rehabilitated the resistance fighters who fought against the unjust regime, hunted down Adolf Eichmann, and initiated the huge Auschwitz trial in Frankfurt, one of the most important criminal cases in postwar history. At one time he himself had only barely escaped Hitler's henchmen – and now he was pursuing them. He wasn't interested in revenge at all, but rather justice.

Born in 1903 in Stuttgart, the son of Jews, Fritz Bauer described himself as an atheist. After completing his law studies and receiving his doctorate, he was appointed assistant judge in his native Stuttgart in 1928 and only two years later he became the youngest district judge in Germany. But after planning a general strike to protest the transfer of power to the National Socialists he was arrested in 1933 by the Gestapo, thrown out of the civil service, and imprisoned in the Heuberg concentration camp for eight months. In 1936 he fled to Denmark; seven years later, when the occupying German army started deporting Danish Jews, he managed to escape to Sweden. He returned to Germany in 1949, became attorney general in Braunschweig the following year, and in 1956 attorney general of Hesse in Frankfurt am Main – an office he held until his death in 1968.

Bauer is one of those political emigrants who returned to their destroyed homeland after the Second World War to build a new democratic constitutional state. The passionate humanist, moralist, and patriot never tired of presenting his views in books, articles, and talk shows. He wanted to teach the Germans to be better people and in doing so to fundamentally change the country; he pushed for comprehensive reforms and demanded, for example, a more humane criminal law system. Resocialization was more important to him than punishment. Today many of his ideas may seem to us to be self-evident – but during the Adenauer era they were revolutionary.

But Bauer fought more persistently than anyone else in bringing the crimes of the Nazi regime to trial. A difficult undertaking: Many former Nazi judges and public prosecutors were already back in high positions – and naturally they weren't interested in pursuing and prosecuting the horrible crimes

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committed during the Hitler era. German chancellor Adenauer himself had issued the statement, it was time to "draw a line" and leave the past behind. Bauer, however, explained that he wasn't primarily doing this because of the horrible past, but rather he was doing this for a better future. He saw the Nazi trials as being self-enlightenment for German society: "Coming to terms with our past means putting ourselves on trial, putting the dangerous factors in our society on trial, and not least putting everything that was inhumane here on trial," he wrote in 1962 in a lecture [from Bauer's letter to the Rhineland-Palatinate Youth Organization dated July 9, 1962; see: *Fritz Bauer, Die Wurzeln faschistischen and nationalsozialistischen Handelns*, Frankfurt am Main, 1965, p. 66].

Already in his first big case as attorney general he caused a sensation all across the country: In 1952 he indicted the right-wing extremist Otto Ernst Remer for defamation. Remer had said during an election speech that von Stauffenberg and the other resistance fighters from the July 20, 1944 movement were traitors, because they had broken their soldier's oath of loyalty to Hitler. Bauer, on the other hand, argued in his summation that such a loyalty oath was illegitimate and therefore could not have been broken at all. His arguments culminated with the sentence: "An unjust state, which commits tens of thousands of murders every day gives every person the right to use self-defense." With this argument Bauer countered the frequent excuse many Nazi perpetrators used that they just had been following orders in line with their duty. The judges agreed with Bauer's arguments and sentenced Remer to three months in prison. This spectacular judgement officially rehabilitated the much maligned group who had tried to assassinate Hitler – and for the first time a German court clearly decided that the Hitler regime had "not been a constitutional state, but rather an unjust state."

In his aspiration to bring key figures of this unjust state to justice, Fritz Bauer also started to doggedly search for Adolf Eichmann, the former SS-Obersturmbannführer who had organized the mass deportation of Jews during the Third Reich and therefore shared a large part of the responsibility for the genocide, which the Nazis euphemistically called the "final solution." In 1957 Bauer received a letter from the Jewish emigrant Lothar Hermann in Argentina; in the letter Hermann told him he knew exactly where Eichmann was hiding, because Hermann's daughter had become good friends with Eichmann's son. Bauer was clever enough to not pass this information on to the German authorities – he had too often experienced that escaped Nazis had been warned by their old comrades in the police forces or in the justice system before they could be arrested.

Instead, he informed the Israeli intelligence service – and Georg-August Zinn, his fellow SPD party member and the minister president of Hesse. In order to give his enemies a false sense of security, Bauer launched newspaper reports stating that they had tracked Eichmann to Kuwait. And so Mossad finally succeeded in kidnapping Eichmann and bringing him to Israel. Bauer took the secret that he provided the decisive clues leading to Eichmann's capture to his grave. His desire to be able to bring Eichmann in front of a court in Frankfurt, however, remained unfulfilled: Bauer's petition requesting that the federal government of Germany seek Eichmann's extradition was turned down.

However, the gripping Eichmann trial in Jerusalem in 1961 was, at any rate, a beginning. And Fritz Bauer didn't abandon his plan to bring Nazi criminals in front of a German court. With the huge Auschwitz trial in Frankfurt against 21 former members of the SS garrison and a prisoner-functionary at the German concentration and extermination camp Bauer finally succeeded in pulling off his greatest coup. The decisive piece of evidence for this was provided to him by Thomas Gnielka, an editor at the Frankfurter Rundschau daily newspaper who made a name for himself with a series of articles on old Nazis in new positions. He had gotten a hold of a few files that a Holocaust survivor found in the ruins of the SS and police court in Breslau, Germany. These documents signed by the camp commandant Rudolf Höß were meticulous lists stating which SS men in the Auschwitz concentration camp had shot which prisoners. Thanks to this list Bauer finally had tangible clues as to who were the real perpetrators, and could now investigate using this as a foundation.

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Bauer took action immediately: He initiated a decision of the German Federal Court in Karlsruhe, which appointed the District Court of Frankfurt am Main to be responsible for all criminal cases brought against Auschwitz perpetrators. In this manner Bauer could concentrate all of the investigations having to do with Auschwitz in Frankfurt am Main. These investigations lasted two years and were extremely strenuous and difficult: Up until that point, the occurrences in Auschwitz were more or less unknown; Holocaust survivors had to be tracked down and convinced to travel to the country where the murderers lived and to testify there. In the end, the required findings to file the indictment were put together – the indictment encompassed 700 pages.

The first Auschwitz trial in Frankfurt began in December 1963 and it was the largest criminal proceedings in postwar Germany. The trial lasted 20 months; during the course of the trial 360 witnesses testified. In judicial terms the trial was not very fruitful: Most of the accused were not found guilty of murder, but rather simply of aiding and abetting murder and they were released from prison after only a few years. For Fritz Bauer this did not come as a surprise; his sole disappointment was that just one of the accused during the entire trial ever uttered a word of remorse. But in any case, Bauer was interested in something else: He wanted to turn the trial in Frankfurt into an "educational process" for the Germans. He wanted to educate his fellow countrymen about the crimes that had been committed and thus to initiate a public debate and democratic transformation. And he wanted the world to participate in how the German people "held court" on themselves: "The trial should show the world that a new Germany is willing to preserve the dignity of every single person."

In this regard, the first Auschwitz trial had a huge significance for the young democracy: The confrontation with the Holocaust finally gained a public dimension. Thanks to the shocking testimony of the witnesses, for the first time the horrible occurrences in Auschwitz were spoken about in public. For the first time the system of a concentration camp was described for the entire world to see. Twenty thousand spectators followed the trial in the courtroom; domestic and foreign newspapers, radio and television stations reported continuously on the trial. Later on, the newspaper journalist from the Frankfurter Allgemeine Zeitung Bernd Naumann published his trial reports in a book, and the playwright Peter Weiss adapted the court reporting into his successful theater play "Die Ermittlung." Auschwitz no longer was a blank spot in the collective memory: The bleak silence of the Adenauer era was broken.

Following the example of this first Auschwitz trial, there were numerous additional trials against Nazi criminals in subsequent years. But there wasn't a change in the dispensation of justice until recently – which was entirely in accordance with what Fritz Bauer was after: To find someone guilty of aiding and abetting murder in an extermination camp it is now no longer necessary to prove the accused committed an individual act. Every occupation in a death camp – for example, as a tradesman or a cook – is grounds enough, as they assisted in the smooth operation of the killing machinery. Here the judgement against John Demjanjuk in 2011 was groundbreaking: The Second District Court of Munich sentenced the accused, who had worked as a watchman in the death camp Sobibor, for aiding and abetting murder in thousands of instances to five years in prison, because he had been part of the annihilation machinery and therefore it was not necessary to prove he had committed a specific act.

As a result of this new case law, the trial of Oskar Gröning began in the District Court of Lüneburg in April 2015: He was accused of aiding and abetting murder in 300,000 cases, because as bookkeeper in the Auschwitz concentration camp he accepted money and valuables of the prisoners and administered them. The case made headlines especially because Gröning, who was 94 years old by then, showed signs of remorse – unlike the defendants in the first Auschwitz trial in Frankfurt: "There's no doubt that morally I was an accessory to the crime," he said. "I admit this with deep remorse and humility. I ask for forgiveness." If Fritz Bauer could have lived long enough to have

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dorothee.stoewahse@betafilm.com, www.betafilm.com.

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experienced that, then out of joy the cigarette in the corner of his mouth probably would have fallen out.

THE CAST

Burghart Klaussner (Fritz Bauer)

Burghart Klaussner studied in his hometown of Berlin, and he supplemented his studies by studying acting at the Max Reinhard School. He had his debut under the direction of George Tabori in his Vietnam play "Pinkville." Ever since then he has worked at almost all of the important German-language stages and he also had his debut as a director in 2006 at the Hamburger Kammerspiele. In 2012 he was honored with the German theater award "Der Faust" as Best Actor for his portrayal of the lead role in "Death of a Salesman" in Hamburg. Following his first feature film role in 1980 (the lead role in ZIEMLICH WEIT WEG) and numerous other films he became known to a wider audience through roles in successful films such as THE SUPERWIFE (1995); ROSSINI (1996); and GOOD BYE LENIN! (2003). For REQUIEM (2005) he was nominated for the German Film Award 2006 as Best Supporting Actor, after he had already received the award in 2005 for his performance in THE EDUKATORS (2004). At the Locarno International Film Festival he was awarded the Silver Leopard as Best Actor for his lead role in THE MAN FROM THE EMBASSY (2006), and he has appeared in many television films and series since 1985. For his role in DER NOVEMBERMANN (2007) he was nominated in 2008 for the Golden Camera as Best German Actor. He gave convincing performances in international films such as the Oscar-nominated film adaptation of "Der Vorleser" (2008) and in Michael Haneke's drama THE WHITE RIBBON (2009), which won the Golden Palm at the international film festival in Cannes, followed by the Golden Globe, the European Film Award, and an Oscar nomination for Best Foreign Film. For his performance Burghart Klaussner received the German Film Critic's Award and the German Film Award 2010 as Best Actor. Additional films include Volker Schlöndorff's DIPLOMACY (2014); Feo Aladag's INBETWEEN WORLDS (2013); Baran Bo Odar's THE SILENCE (2009); Philipp Stölzl's YOUNG GOETHE IN LOVE (2009); Sebastian Grobler's LESSONS OF A DREAM (2010); and Dito Tsintadze's INVASION (2011). At the Berlinale 2013 he opened the Children's Film Festival alongside Isabella Rossellini with NONO, THE ZIGZAG KID (2012), and he appeared in Bille August's NIGHT TRAIN TO LISBON (2012). In Oliver Hirschbiegel's feature film 13 MINUTES (2014) he played the role of SS-Gruppenführer (Major General) Arthur Nebe, which earned him his fourth nomination for the German Film Award. Most recently he was in front of the camera in Steven Spielberg's espionage thriller BRIDGE OF SPIES (2015). He is a member of the Freie Akademie der Künste in Hamburg and the German Film Academy, where he was elected to the board in 2010.

Filmography (a selection)

2015	BRIDGE OF SPIES	Steven Spielberg
2015	THE PEOPLE VS FRITZ BAUER	Lars Kraume
2014	13 MINUTES	Oliver Hirschbiegel
2014	DIPLOMACY	Volker Schlöndorff
2013	INBETWEEN WORLDS	Feo Aladag
2012	NIGHT TRAIN TO LISBON	Bille August
2012	Das Adlon. Eine Familiensaga (TV)	Uli Edel
2011	INVASION	Dito Tsintadze

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2010	YOUNG GOETHE IN LOVE	Philipp Stölzl
2009	THE WHITE RIBBON	Michael Haneke
2009	THE SILENCE	Baran bo Odar
2009	THE READER	Stephen Daldry
2007	YELLA	Christian Petzold
2006	THE MAN FROM THE EMBASSY	Dito Tsintsadze
2005	REQUIEM	Hans-Christian Schmid
2004	THE EDUKATORS	Hans Weingartner
2003	GOOD BYE LENIN!	Wolfgang Becker
1998	23	Hans-Christian Schmid

Ronald Zehrfeld (Karl Angermann)

Participating in a theater workshop awakened the interest in acting in this citizen of East Berlin, who was born in 1977. As a result Ronald Zehrfeld started his training at the renowned acting school "Ernst Busch" Berlin. Already during his studies he was discovered by Peter Zadek for the Deutsches Theater in Berlin (among other productions, for "Mutter Courage," 2003). There followed the Berliner Ensemble and St. Pauli Theater Hamburg. After Stephan Schiffer's short film GOLDJUNGE (2005) Dominik Graf cast him in his award-winning feature film drama THE RED COCKATOO (2006) alongside Max Riemelt and Jessica Schwarz. Zehrfeld played another lead role on television alongside Iris Berben in the ZDF production "Der russische Geliebte" (2008). He was also in the two-part television production "Wir sind das Volk" and in the feature film production AT ANY SECOND (both in 2008) by Jan Fehse. In 2009 followed the lead role of the pirate Klaus Störtebeker in Sven Taddicken's adventure comedy 12 PACES WITHOUT A HEAD. In 2011 Zehrfeld had a supporting role in Christian Schwochow's feature film drama CRACKS IN THE SHELL, which takes place in the world of theater. One year later he could be seen alongside Nina Hoss at the Berlinale in Christian Petzold's drama BARBARA. His portrayal of a pediatrician in East Germany who is transferred to the countryside earned him his first nomination for the German Film Award. Zehrfeld also acted in, among others, the award-winning television series "Im Angesicht des Verbrechens" (2010, directed by Dominik Graf); and "Weissensee" (2013, directed by Friedemann Fromm). For his portrayal of police inspector Heinz Gödick in "Mord in Eberswalde" by Stephan Wagner he received the Acting Award at the 25th Television Film Festival Baden-Baden. In 2013 he was in Frauke Finsterwalder's feature film debut FINSTERWORLD, and in 2014, among other productions, in INBETWEEN WORLDS by Feo Aladag; BELVOED SISTERS by Dominik Graf; PHOENIX by Christian Petzold; and THE KINGS SURRENDER by Philipp Leinemann. Under the direction of Lars Kraume he played the title role in two ZDF thrillers based on the bestselling novels by Wolfgang Schorlau: "Dengler – Die letzte Flucht" (2014) and "Dengler – Am zwölften Tag" (2015). In 2015 Zehrfeld was also in "Die Zielfahnder - Flucht in die Karpaten" under the direction of Dominik Graf.

Filmography (a selection)

2015	Die Zielfahnder – Flucht in die Karpaten(TV)	Dominik Graf
2015	Dengler – Am zwölften Tag (TV)	Lars Kraume
2015	THE PEOPLE VS FRITZ BAUER	Lars Kraume
2014	THE KING'S SURRENDER	Philipp Leinemann
2014	Dengler – Die letzte Flucht (TV)	Lars Kraume
2014	PHOENIX	Christian Petzold
2014	THE PASTA DETECTIVES	Neele Leana Vollmar

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2014	INBETWEEN WORLDS	Feo Aladag
2014	BELOVED SISTERS	Dominik Graf
2013	FINSTERWORLD	Frauke Finsterwalder
2013	Weissensee (TV)	Friedemann Fromm
2012	BARBARA	Christian Petzold
2010	In Face of the Crime (TV)	Dominik Graf
2009	12 PACES WITHOUT A HEAD	Sven Taddicken
2008	AT ANY SECOND	Jan Fehse
2006	THE RED COCKATOO	Dominik Graf

THE CREW

Lars Kraume (director / screenwriter)

Lars Kraume was born on February 24, 1973 in Chieri, Italy, and he grew up in Frankfurt am Main, Germany. After his Abitur final exams in secondary school he first worked as an assistant to various photographers. In 1992 he shot his first short film, "3:21," and handed in this film with his application to the film and television school Deutsche Film- and Fernsehakademie Berlin (DFFB). Kraume's student short film LIFE IS TOO SHORT TO DANCE WITH UGLY WOMEN (1996) received the Best Short Film award at the international Torino Film Festival. His senior-thesis film at the DFFB, "Dunckel," won the Grimme Award for Best Director in 1998. In 2001 he made his feature film debut with VIKTOR VOGEL. This was followed by different television productions, including the award-winning ZDF series "KDD – Kriminaldauerdienst," and several episodes in the ARD police drama series "Tatort." In 2005 the semi-documentary feature film KISMET – WÜRFEL DEIN LEBEN was released to movie theaters, followed by the equally semi-documentary feature film KEINE LIEDER ÜBER LIEBE, which celebrated its premiere in the Panorama program at the Berlinale in 2005. Kraume's next feature film, "Guten Morgen, Herr Grothe," a drama that takes place in a school, had its world premiere in the Panorama program at the Berlinale in 2007 and won the German Television Award for Best Director and the Grimme Award. Also in 2007 he founded, together with Frank Döhmann, Matthias Glasner, and Jürgen Vogel the production company Badlands Film, which produced his next feature film DIE KOMMENDEN TAGE in 2010. In 2012 Kraume left Badlands Film in order to once again concentrate more on his work as a writer. In February 2013 his feature film MEINE SCHWESTERN celebrated its premiere in the Panorama program at the Berlinale. Most recently he directed the star-studded ZDF drama "Familienfest" (2014), and he directed and wrote the script to two thrillers based on novels by Wolfgang Schorlau: "Dengler – Die letzte Flucht" (2014) and "Dengler – Am zwölften Tag" (2015).

Filmography (a selection)

2015	THE PEOPLE VS. FRITZ BAUER	Director, Screenplay
2014	Familienfest (TV)	Director
2014	Dengler – Die letzte Flucht (TV)	Director, Screenplay
2014	Tatort – Der Hammer (TV)	Director, Screenplay
2012	MY SISTERS	Director, Screenplay, Producer
2011	Tatort – Eine bessere Welt (TV)	Director, Screenplay
2010	THE COMING DAYS	Director, Screenplay
2007	KDD – Kriminaldauerdienst (Folgen 3-6, TV)	Director, Screenplay

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2006	Guten Morgen, Herr Grothe (TV)	Director
2005	KISMET	Director, Screenplay
2005	Tatort –Wo ist Max Gravert? (TV)	Director, Screenplay
2004	NO SONGS ABOUT LOVE	Director, Screenplay, Producer
2001	COMMERCIAL MEN	Director, Screenplay
1998	Dunckel (TV)	Director, Screenplay

Olivier Guez (screenwriter)

Olivier Guez, born in 1974 in Strasbourg, studied political science and international relations, among other subjects, at the London School of Economics and at the Collège d'Europe in Bruges. He lives and works as an author and journalist in Paris. The six books he has written to date have been published in nine languages. As a journalist he writes for, among other publications, the feature section of the Frankfurter Allgemeine Zeitung; the New York Times; and Le Monde. He lived in Berlin from 2005 to 2009. During this time he wrote the two books "Die Heimkehr der Unerwünschten – eine Geschichte der Juden in Deutschland seit 1945" (2007) and "Die Mauer fällt – ein Tatsachenroman" (2009), which were also translated into German and published by Piper Verlag. THE PEOPLE VS. FRITZ BAUER is his first screenplay.

Thomas Kufus (producer)

Thomas Kufus is a producer and the managing director of *zero one film* in Berlin. Over the past 25 years Thomas Kufus has produced over 100 documentary films, series, and feature films, including such award-winning films as Markus Imhoof's MORE THAN HONEY (German Film Award, Swiss Film Award, Austrian Film Award); Christian Schwochow's WEST (FIPRESCI Prize at the Montréal World Film Festival); Corinna Belz' GERHARD RICHTER PAINTING (German Film Award); Andres Veiel's BLACK BOX GERMANY (European Film Award and German Film Award); Aelrun Goette's DIE KINDER SIND TOT (German Film Award); and WEIßE RABEN – ALPTRAUM TSCHETSCHENIEN by Tamara Trampe and Johann Feindt (Grimme Award). Together with his business partner and director Volker Heise he has produced groundbreaking documentary television formats such as "24h Berlin – Ein Tag im Leben" and "24h Jerusalem" (both productions won a German Television Award), and also "Schwarzwaldhaus 1902" (Grimme Award). Thomas Kufus is a member of the German Film Academy, of which he was chairman of the board from November 2009 to February 2015, and he is a member of the European Film Academy.

Filmography (a selection)

2015	FRANKOFONIA	Alexander Sokurov
2015	THE PEOPLE VS. FRITZ BAUER	Lars Kraume
2014	24h Jerusalem (TV)	Volker Heise u. a.
2014	TITO'S GLASSES	Regina Schilling
2013	WEST	Christian Schwochow
2012	MORE THAN HONEY	Markus Imhoof
2011	THE FLAT	Arnon Goldfinger
2011	GERHARD RICHTER PAINTING	Corinna Belz
2011	IF NOT US, WHO?	Andres Veiel
2010	WIEGENLIEDER	Tamara Trampe & Johann Feindt

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2009	24h Berlin – Ein Tag im Leben (TV)	Volker Heise u. a.
2007	ECHOES OF HOME	Stefan Schwietert
2005	WEIßE RABEN – ALPTRAUMTSCHETSCHENIEN	Tamara Trampe & Johann Feindt
2004	I LOVE YOU ALL	Eyal Sivan & Audrey Maurion
2003	DIE KINDER SIND TOT	Aelrun Goette
2003	VATER UND SOHN	Aleksandr Sokurov
2001	BLACK BOX GERMANY	Andres Veiel
2000	EL ACORDEÓN DEL DIABLO	Stefan Schwietert
1999	MOLOCH	Aleksandr Sokurov
1996	A TICKLE IN THE HEART	Stefan Schwietert

Christoph Friedel (co-producer)

A film producer from Cologne, Christoph Friedel studied economics and political science, and he worked as a distributor and also as a cinema consultant at Filmstiftung NRW. He has been producing for Pandora Film since 1998, and he has also been a managing director there since 2005. In 2007 he founded Terz Filmproduktion, an additional film production company, with Claudia Steffen and Thomas Kufus. As a producer he feels an obligation to the international auteur cinema, and he has a strong connection to South American cinema. During the past five years he has been working more and more with young German filmmakers such as Pia Marias; Jan Schomburg; and Christian Schwochow. Friedel is a consultant to Puentes, a European-South American workshop for producers, and he is a member of the German and the European Film Academy – and he is a member of the 1. FC Köln soccer club.

Filmography (a selection)

2015	PAULA	Christian Schwochow
2015	THE PEOPLE VS. FRITZ BAUER	Lars Kraume
2014	THE MIDFIELDER	Adrián Biniez
2014	TWO SHOTS FIRED	Martín Rejtman
2014	LOSE MY SELF	Jan Schomburg
2013	WEST	Christian Schwochow
2013	BASTARDS	Claire Denis
2013	LAYLA FOURIE	Pia Marais
2011	ABOVE US ONLY SKY	Jan Schomburg
2011	HOME FOR CHRISTMAS	Bent Hamer
2010	AT ELLEN'S AGE	Pia Marais
2009	GIGANTE	Adrián Biniez
2007	MADONNAS	Maria Speth
2007	THE UNPOLISHED	Pia Marais
2006	THE CUSTODIAN	Rodrigo Moreno
2004	WHISKY	Juan Pablo Rebella & Pablo Stoll
2004	STRATOSPHERE GIRL	M.X. Oberg
2003	THE MAGIC GLOVES	Martín Rejtman
2001	SAMSARA	Pan Nalin
2001	MOSTLY MARTHA	Sandra Nettelbeck
1999	MOON FATHER	Bakhtiar Khudoinazarov

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