

BETA CINEMA
presents a PANDORA FILM production
in co-production with RUNDFUNK BERLIN-BRANDENBURG,
„KINOINITIATIVE LEUCHTSTOFF“ and ARTE
in association with ZIEGLER FILM and ISKREMAS

FROM HILDE, WITH LOVE,

WRITTEN BY
LAILA STIELER

DIRECTED BY
ANDREAS DRESEN

STARRING
LIV LISA FRIES
JOHANNES HEGEMANN

Supported by DEUTSCHER FILMFÖRDERFONDS, DIE BEAUFTRAGTE DER BUNDESREGIERUNG
FÜR KULTUR UND MEDIEN, MEDIENBOARD BERLIN-BRANDENBURG, FILM- UND
MEDIENSTIFTUNG NRW and FILMFÖRDERUNGSANSTALT



BERLINALE SCREENINGS

Sat, Feb 17	8:45	Berlinale Palast	Press & Industry
Sat, Feb 17	15:30	Berlinale Palast	World Premiere
Sun, Feb 18	12:00	Verti Music Hall	Festival Screening
Sun, Feb 18	21:30	Haus d. Berliner Festspiele	Festival Screening
Tue, Feb 20	17:30	Toni & Tonino (Kiez)	Festival Screening
Sun, Feb 25	12:30	Zoo Palast 1	Festival Screening

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SHORT SYNOPSIS

Berlin, 1942: it was the most beautiful summer for Hilde – madly in love with Hans and joyfully pregnant. But amid the passion there is grave danger. Hans becomes involved in the anti-Nazi resistance, with a group of young people who will later be called the “Red Orchestra”. Despite the huge risks, Hilde decides to get involved herself but is arrested by the Gestapo and gives birth to her son in prison. Now in a desperate situation, Hilde develops a quiet inspirational strength, but she only has a few months left with her son.

Driven by BABYLON BERLIN’s Liv Lisa Fries’ truly remarkable, career- defining central performance and helmed by multi award-winning German auteur Andreas Dresen (STOPPED ON TRACK, CLOUD 9, RABIYE KURNAZ V. GEORGE W. BUSH), FROM HILDE, WITH LOVE is based on the stirring true story of Hilde and Hans Coppi, both executed in Berlin-Plötzensee prison. The lives of over 50 further members of the “Red Orchestra” were taken between 1942 and 1943. FROM HILDE, WITH LOVE is a deeply compelling and resounding story about decency, resistance, and inner fortitude.

INTERVIEW WITH ANDREAS DRESEN (DIRECTOR)

Andreas Dresen, what is FROM HILDE, WITH LOVE's present impact after eight decades?

Andreas Dresen: For me, the film's key focus is that it is always important to stand up for your ideals and, if called for, to resist. Not to be swayed, but to follow your inner compass, and your own value system. Hilde Coppi is no political activist. Rather, I would describe her as a fundamentally decent person with her own set of values.

Was adapting Hilde Coppi's life in FROM HILDE, WITH LOVE a long-cherished wish of yours?

Andreas Dresen: Not at all. The material found me, not vice versa. Laila's script and Hilde's story moved and rattled me deeply. It was immediately clear that I didn't want to tell the story in a historicizing way. Neither did we take the story out of its historical context. But we surely didn't emphasize it. We wanted to tell of a group of youths in a contemporary and poetic way.

Were you out to avoid what we've perhaps seen a bit too often in movies - certain stereotypes and symbols of the time?

Andreas Dresen: Well, at least there's not a single black, white and red swastika flag in the picture. We try to show what's hidden behind the façade - for both the resistance fighters and within the National Socialist apparatus. I grew up in East Germany, where they virtually glorified the resistance fighters. They were God-like shining lights that inevitably made you feel quite small, pathetic, and cowardly. 'I could never be that heroic', you'd tell yourself, and that of course did a fine job of upholding the system. The government wanted this kind of glorification to discourage people from running off - which of course they wound up doing anyway. So, yes, we tried to sidestep those resistance fighter clichés. That's also why we handled the big-issue, political discussions among the group in a very matter-of-fact way. Instead, I wanted to emphasize the characters' private moments. Poetry over info, so to speak. Hilde's and Hans Coppi's love story wound up being the story's focus, their inner strength and that of their friends. After all, they weren't full-time resistance fighters. They were twenty and thirty-somethings who'd go swimming, have sex, would start a family together - each with their own dreams and hopes.

Initially, did you draw on what you knew or thought you knew about the real Coppis and the 'Red Orchestra'?

Andreas Dresen: Watching the Defa film KLK CALLING PTZ - THE RED ORCHESTRA was a household standard in the seventies but my recollection of it was very vague. I was familiar with the name Coppi because streets and schools in the GDR were named after Hilde and Hans. But I wasn't familiar with the details of their lives.

Details that East and West Germany had quite different opinions on. Some saw the Coppis and the 'Red Orchestra' as communist resistance fighters, others as despicable traitors, none of which was true. Did you research this?

Andreas Dresen: Yes, because I always want to know more about what I'm shooting, and beforehand - so I can make conscious choices about what I want to have in the movie and what not. The fact that the 'Red Orchestra' wasn't a well-organized and bourgeois resistance group, but a socially diverse, motley group of people from different social backgrounds, I find at least as interesting as the diverging views of them in East and West. Limiting your lens to just one particular view of them can only be wrong. That's why, in *FROM HILDE, WITH LOVE*, we take a completely different perspective.

Perhaps the one that resistance against Nazi Germany didn't just mean assassination attempts on Hitler like the civilian Georg Elser did, or Stauffenberg and his fellow officers, but that, for many citizens like Hilde Coppi, resistance began with finding the paper to make flyers, sticking slogans on the walls, and writing letters to soldiers' families.

Andreas Dresen: Because it's about instinct too. Hilde is not naive; she knows about the danger involved. She hears news on the radio that touches her heart - and acts. She falls in love with Hans and that's why she takes over the job of moving the suitcase with the radio from him. She follows her instincts. Are everyday subversive acts like that worth less? That's the audience's take-away. It leads to the heart of what resistance is. Her resistance in its quiet form is no less effective than a louder one. We see this truth all the way up to the present day and around the globe in how radically closed political systems react to all forms of resistance, louder and quieter. Resistance therefore means acting within the scope of one's own powers and options, with a watchful eye, as a part of society, not to be lulled or dimmed. Each and every one of us are capable of this. No excuses.

Many scenes in FROM HILDE, WITH LOVE grab the viewer in a very direct way, almost physically, as if you wanted to spare the audience nothing.

Andreas Dresen: Sparing anyone was never interesting to me. When you set out to bring a story like this to life, it's all about finding a kind of inner truth. Sometimes, to show what's important to me, I need to use more radical means. For example, giving birth to her son was extremely tough for Hilde Coppi. She fought for this child of hers, so I can't tell it in a run-of-the-mill montage sequence. Even less so since it's this baby who gives her more and more strength as the story progresses. For Hilde, little Hans represents the future and the only link to her husband, whom she may no longer see. Or when the women queue up in the prison yard for one of them to be taken to execution every three minutes - as a filmmaker it can't just be a sidenote. I have to find an accurate language and an aesthetic form for it. So there are some scenes in which I decided as a director to slow down the pace, sometimes even agonizingly. Resistance is *tour de force*, as is letting go of your ideals when there is no way out anymore. I wanted to show this very openly, not smother it in melodrama.

Nevertheless, the film also has many lighter and brighter moments, sensual and liberating.

Andreas Dresen: That lightness speaks from the many photographs there are of the group. Snapshots of giggling youngsters in bathing suits, images of jetties, boats and campsites so touching and atmospheric as to the relentless lust for life of these young adults - a hippie-like vibe, even. Their future was ahead of them - which makes knowing that most of them had to die so young even tougher. The photos don't display anger and or heated discussions. They were there, of course but, above all, these young men and women led

lives like everyone else. That makes them relatable. It was equally important to us to have sex scenes. I've never come across any in movies on anti-fascist resistance - but why? After all, this is a love story about two people whose coming together and bond was very powerful. And it's about a child, which was conceived at some point. And this child survived!

Doesn't this shift in emphasis inevitably lead away from historical accuracy?

Andreas Dresen: You always need to weight things. In stories based on true facts and lives, it's always a balancing act between historical accuracy - insofar as you can even ascertain it - and wanting to tell an exciting story in two hours. In her writing, more often than not, Laila opted for the narrative effect, a lead I was happy to follow and put on the screen. For example, we transgressed mere fact and didn't always use historically sound costumes. We didn't raid all prop rooms throughout Europe looking for clothing from the '40s. Instead, we'd go shopping at H&M, too. Some of the hairdos and lingo reach over into today's styles. I didn't want the film to look obsessively, in-your-face now-ish. But it certainly wasn't meant to look archaic either. It was intended to resonate throughout with a kind of transgressive impreciseness.

Liv Lisa Fries plays Hilde Coppi. What and who were you looking for in this title role? Is it a dream come true when it works out?

Andreas Dresen: Liv exceeded my expectations in the most wonderful of ways. She was my first choice actually but, if only to reassure myself, I had an extensive casting. It's simply great how Liv operates. She would often surprise me with her dedication and ruthlessness, her permeability, her unconventional approach to emotional processes. For example, when she cries in her role as Hilde, she never completely surrenders to the feeling, but fights it. Liv's humour, her approachability and prudence, her simultaneous strength and fragility are all part of this grand picture. We get to glimpse into her soul in the most beautiful way. This is why I, as a director, can afford to stay on her in a close-up for sometimes minutes at a time. There's so much to discover in her face. As Hilde Coppi, for two hours, Liv undergoes an tremendous metamorphosis. After all, she had to slip inside the skin of a much more restrained and thwarted character than she herself is. A character who experiences things you don't even want to imagine. That's a huge feat for an actress.

As it was for the whole team, perhaps?

Andreas Dresen: That's true! I've never had such a fragile, vibrant team on set. There were several situations during the shoot where some of us couldn't hold back the tears, even behind the camera. This movie pushed us all to our limits and sometimes beyond. It was tough time.

It seems as if the characters around Hilde take on her aura. The tone is consistently warm - people are still allowed to hug each other in handcuffs, the guard breaks the rules, the criminal judge is no second Roland Freisler.

Andreas Dresen: Because everything was and is very complex, contradictory, and not always obvious. Violence sometimes paves its way on a soft foot. For its preservation, a system

depends not only on the loudspeakers among its hacks but also the quieter, friendlier tag-alongs. There are no roaring Nazi hordes in our movie. Everyone is actually "quite nice" and yet death sentences are passed and, in the end, not only Hilde but many others from their circles are killed. The movie audience might ask: Which side would I actually have been on back then?

Alexander Scheer is back again and once again completely different. He gets quieter in each of your films ...

Andreas Dresen: I like to look at an actor as part of his career path. With Alex, I was looking for exactly the tone he shows us as Pastor Harald Poelchau. He's no longer twenty, he can't be a rock'n'roller forever, he's moving on to the next level. I know how gifted he is and what enormous potential he has. He has his moments here, but he had to take a step back, give a colleague her space and go for total reduction. It was exciting to work this out with him. I'm very pleased with the result. I'd like to keep going with him from this point of departure.

For FROM HILDE, WITH LOVE you worked with cinematographer Judith Kaufmann for the first time. Why did you do this?

Andreas Dresen: My intention was to look for a new camera style to avoid my old patterns, even the ones I had grown fond of. I immediately found common ground with Judith over wanting, initially, to find a special, more austere view of Hilde Coppi's story, albeit with plenty of room for poetry. We didn't want a patinated look, but precisely this rough, grainier, slightly washed-out look. Judith has a great feel for actors and situations, creates wonderful, unobtrusive lighting and tells this story with a degree of intensity that I've rarely experienced. We shot in a very classic way with just one camera, and it felt great. Very concentrated and reduced. Perhaps that's also why the shots were sometimes so long, without the traditional counter-cut. Needless to say, a female point of view was also very nice and helpful for this story in particular.

The lack of music for the most part was certainly intended as well.

Andreas Dresen: The music here is people breathing, the sounds of the landscapes, the water. It's a very intense and, for me, soothing ambient backdrop. In quiet films there's more to hear.

Did you use any of the original locations?

Andreas Dresen: The only historically authentic location is the former Insurance Bureau of the Reich, the Reichsversicherungsanstalt, in Berlin, which we used as a backdrop for one scene. It was nice to know that Hilde really came through those doors because it's where she worked. The execution barracks in Plötzensee still exist, but I would have found it very odd to shoot there. We recreated that location and I believe we came very close to the original in terms of its dimensions, but also of the execution procedures. Accuracy was key for me, here. These types of scenes are a huge challenge for everyone involved. Just looking at the protocols, what happened there on the day of Hilde's death is unbelievable and unbearable. Executing 13 women in 35 minutes ... The procedure itself only took seven to fifteen

seconds, but, before that, the waiting! Already while shooting, I had the feeling of time standing still. As a director, things like this take you to the limits of your own imagination, maybe beyond.

Hans Coppi junior saw FROM HILDE, WITH LOVE at an early screening. How did you feel sitting with him in the movie theater?

Andreas Dresen: It was a special, but also peculiar feeling to know he was in the same room. In a way, he plays a part in the movie, a leading role even. Hans is the living link between the past and our day and age. When he told me after the screening that he had now gotten to know his parents in a totally new way, I was very touched and pleased. Now, every time we see each other, I feel I can sense his parents, and especially Hilde, which is very touching for me.

INTERVIEW WITH LAILA STIELER (SCREENPLAY)

Laila Stieler, do you allow yourself moments in which you consciously look for connecting lines between the many female characters that have made it into your screenplays so far?

Laila Stieler: I don't actively think about that and take stock. But I do notice similarities between my female characters. Sometimes I try to dig deep to find out why a certain image of women keeps me thinking. Then again, do I really want to know? It's repeating myself, rather, that I'm afraid of. I write what I have to write and what I feel like. I just have to accept that those looking in from the outside may find a repetitive character detail or two in my work.

It's noticeable, especially in your work with Andreas Dresen, that approaching the characters in your own, out-of-the-ordinary way means a lot to you.

Laila Stieler: I'm often fascinated by specific aspects of them that, in turn, ease my access to them. In the case of Hilde Coppi, it was an interview with Heinrich Scheel, a friend of hers from the past who survived. He described Hilde as a shy girl who feared steep descents on a sledge or didn't like riding in the pillion of Hans' motorcycle. But, in prison she seemed completely different to him, more self-aware, almost defiant. I saw photos of her and immediately fell in love with this woman - or rather with the idea that a fragile, feminine, perhaps even anxious person would possess a strength nobody sees, one that only her motherhood brings on. Perhaps I also liked her so much because her appearance didn't at all reflect the usual image of a resistance fighter.

So Hilde developed from a mix of your own and second-hand imagination. As a screenwriter, are you particularly careful, empathetic, or emotional when it's about a person who really lived?

Laila Stieler: That depends entirely on the person and their story. Take DIE POLIZISTIN, THE HAIRDRESSER, GUNDERMANN or RABIYE KURNAZ, for example. In those cases, there were living people I met and spoke to. I often have my own idea of the character I want to write in my head early on, which I enrich and supplement with research - knowing that I can never depict their true complexity. With dramatic characters, it's always about condensing and tightening. How far I can go depends on the genre. But my relationships with the people who were my characters' role models - relationships that develop during my research - also affect my work.

What did you learn about Hilde Coppi?

Laila Stieler: There actually wasn't that much material. Just a few photos and personal letters. In other women's accounts of their own imprisonment, there's an occasional mention of Hilde. In Claudia von Gélieux' book "Barnimstraße 10" about the Berlin women's prison, I found a lot about everyday life during Hilde's incarceration. She was arrested and imprisoned eight months pregnant, had her baby in prison, and died eight months later. So my job was to put myself in her shoes. I saw a woman who, in the face of death, devotes herself to her son with all her might. She wants to give this child all the love she can. Eight months will have to do for a whole life. I was gripped by this closeness of life and death. Research is like a quarry. Sometimes you sit in archives reading for days and then you leave

with just one sentence. But that sentence is worth it. For me, it was Hilde's reply in court when asked why she hadn't reported her husband: "Because I love my husband!"

Where do you think Hilde Coppi's strength came from? Her intuition?

Laila Stieler: Yes, and from that love. I've read of other women who couldn't cope with becoming and being a mother in prison. Who'd sit in their cell with their bawling child, isolated and overwhelmed by their own fear of death. And who wouldn't sympathize? But Hilde, she made it. Even though they didn't even expect her to live through giving birth.

Taking a look at the Berlin 'Red Orchestra' group, you notice some exceptionally strong women who were far more than just a partner to their partners. Libertas Schulze-Boysen, Mildred Harnack, Liane Berkowitz, Eva-Maria Buch, and Greta Kuckhoff all merit their own movie.

Laila Stieler: ...and I would have loved to have portrayed them all. There was actually the idea of a six-part TV series based on the lives of these great women, but it fell through. At least the RBB then suggested a film about one of these women. Together with my commissioning editor Cooky Ziesche and my agent Andreas Leusink, we decided that it should be about Hilde Coppi. I felt closest to Hilde, precisely because at the end of her short life she develops this almost inconceivable strength that one might expect less from her than from others in the group.

Hilde Coppi and her friend Grete Jäger wrote piles of letters to relatives of front-line soldiers whose addresses they had intercepted from the German 'Radio Moscow' program. She procured paper for leaflets and pasted anti-Hitler slogans in Berlin. It seems these quiet activities were entirely natural to her. Would you reject the term "heroine" for Hilde or just redefine it?

Laila Stieler: I think hero and heroine are nice words. I'd just like to define them more broadly. A hero generally sits on a pedestal and is infallible, always forges ahead and dares to do things that others don't. For me, Hilde is a heroine because she is quiet - she hesitates, she is afraid, yet doesn't give in to circumstance. She has such a strong and defined sense of decency that her actions just seem natural.

You give her some very beautiful and surprising moments of courage. For example, she once said very firmly to Hans Coppi: "Don't you trust me to have an opinion of my own?" Did you want to protect Hilde?

Laila Stieler: When I write a character who lacks self-confidence, I walk a fine line. On the one hand, she shouldn't be too easy to decipher, but on the other, she shouldn't become too passive. I put Hilde in situations that require choices. She always has the option to refuse. When she decides in favour of something, she acts with a quiet matter-of-factness. However, I gave her some moments where how she also is or might be shines through. My interpretation of Hilde is that she is much more than meets the eye. She already has this potential within her, she just hasn't used it yet. I'm not a fan of enormous character developments that just aren't true.

What role does historical accuracy play for you in an obvious love story like this? In other words, is it permissible to be historically inaccurate for the consistency of your own narrative?

Laila Stieler: Yes and no! It's a balancing act. With historical material, there are always key data that you simply must do justice to. Others, I can and even must interpret. Some contemporary witnesses remember, for example, that prisoners were allowed to hug each other during transportation or that guards handed out liverwurst sandwiches. As I said, these are memories that don't necessarily have to be historically accurate: Who knows what may have muddled them? So what counts for me is what I find important in this or that scene. Writing is one thing, what you feel when watching is another. That's where the importance of historical accuracy shifts; it's no different for me in the movies. In fictional films, emotional connections count. Others are responsible for providing precise information and conveying historical knowledge - be it as a lesson, a museum visit, a documentary or newspaper article.

FROM HILDE, WITH LOVE is very consistent in this respect. The word 'Red Orchestra' is not mentioned once; finding historical connections and biographical details is left to the personal curiosity of the movie audience.

Laila Stieler: Tracing those things yourself would be great.

What from the movie is relevant for today's day and age?

Laila Stieler: The pacifist premise, firstly. For me, the movie shows two timeless aspects: Decency and resistance. Staying true to yourself when your own views don't correspond to public opinion. But there's also this intuitive level - if I just imagine how incredibly young these people were. Naive and careless from today's perspective, yes, but that's what being young is all about. Yesterday, today, hopefully tomorrow too. They may have worn different clothes and had different hairstyles, but they behaved just like us today. By and large, I don't believe telling a story historically accurately is really historically true-to-fact. Hans Coppi junior gave me a book about the artist Oda Schottmüller who became friends with Ina Lautenschläger while she was in prison. Neither of them had known each other until then, although they were members of the 'Red Orchestra'. They wrote letters to each other that were so cheeky, so snotty, so contemporary. I can't believe these lines were written in a prison in 1942/43. It was only then that I realized that these women's self-image came from the Weimar Republic, when they dreamed of new beginnings and equal rights. What a step backwards the period after 1933 must have been for them!

With Pastor Harald Poelchau, a real-life figure takes on an even stronger contour than others. Why?

Laila Stieler: I've read about him and his writing. Shortly after the war, he wrote a small volume of memoirs about the executions he attended as a prison chaplain. It was heartbreaking. Harald Poelchau himself was in the resistance, a modern man with modern views on religion, for example. Anything but a fascist! He helped Jews to escape, for example, and also made many things possible for those on death row. I would have liked to tell his story more, also prison guard Anneliese Kühn's, an exceptional woman.

When writing, do you consider the 'bearability factor' – how much of an emotional imposition the subject matter is to a lead actress, or, ultimately, the audience?

Laila Stieler: Of course, everything I write has to be actable. But Andreas always encourages me to write without taking him or anyone else into consideration, only the way I think it should be written. I rarely come out of my shell when I'm writing. If it makes me cry, I cry. I see the movie in front of me, not the audience, or how I can make it more digestible for them in the auditorium. The truth is, doing this would have been a no-go for a film like FROM HILDE, WITH LOVE.

Nevertheless, the movie is also very sensual. In the sense of touching, glances, physicality, gentleness of language – pure, humane moments in an inhuman system.

Laila Stieler: It was Andreas' idea to emphasize the sensual moments of this love story. I was happy to follow suit because I see Hilde as making many of her decisions simply out of love. Not just out of love for Hans or her mother, but out of love for people. For her, it's how you live your life, like a net that surrounds her. She doesn't want to hate.

How did you experience Hans Coppi junior? How and by what means was he able to help you?

Laila Stieler: I was very cautious because Hans had to be a hero child from an early age and carry the responsibility of having had these parents. That's been a constant throughout his life. I was nervous when I first met him, but he was so friendly and mischievous right from the start! We agreed quickly that this movie wasn't going to be a heroic epic. That was important to him. Lucky for me! We met often, we talked, he provided me with material, gave me access to the archive, and he also gave me insight into the work of a historian. At first it was just about facts, but then I saw more and more of his mother in him, and the facts became less important. I looked at how he smiles, how he moves, how his two feet stand on the ground. I like Hans very much.

INTERVIEW WITH LIV LISA FRIES (LEADING ACTRESS)

What is your take-away from Hilde Coppi as a human being and a film character, from the point of your first script-reading to your last work at the sound studio? Or what did you possibly rediscover recently?

Liv Lisa Fries: I personally like to use words when it comes to expressing oneself, thinking, or feeling. During the ADR work at the sound stage, I again noticed how little Hilde speaks, that she prefers silence and observation. She is simply a very quiet character and that's so far from who I am. I remember the first day of filming very clearly, when I still thought that Hilde's reticence was just a claim, and that people would never buy into that quiet air of hers. I had the feeling there was much too little acting involved. I was quite preoccupied with that. In the end, I surprised myself most because I never believed I could be good with reduced words. Previously, I'd be cast in more extrovert roles or I brought in that element myself because I thought I could be particularly authentic that way. Here it was completely different. And suddenly, in my everyday, I'd also stop to pause more, remembering Hilde and how she, too, would think first and then talk.

This special inwardness can already be found in the script. Were you confused while reading it?

Liv Lisa Fries: Yes, quite. I read it and I was startled: Okay, she doesn't say anything here, she doesn't say anything there, hmm, so what am I going to *do*? I'm generally very open and try out lots of colors for my characters. When Hilde speaks, there's no blah-blah, a lot of things are truly relevant. I was completely stumped by Hilde's presence without any big words. Sure, all the props helped - make-up, wardrobe, her glasses - but, still, I was amazed how, so early on, Andreas saw "his" Hilde in me, of all people.

As before with Laila Stieler and Andreas Dresen, let's talk about the 'bearability factor', how to cope with the subject matter. How did the necessary severity of FROM HILDE, WITH LOVE make you feel?

Liv Lisa Fries: We went about our job in a professional way, but the question of coping with the true facts we were portraying struck us on a daily basis. It happened so often that a team member would come to me after a scene and cry. I wouldn't want to say I attract roles of this kind, but when I think of "And I'll be dead by noon tomorrow", it was also about existential issues - cystic fibrosis and euthanasia. I like that because it allows me to get really substantial. And yes, of course I'm also afraid of this kind of work. When I read the screenplay for FROM HILDE, WITH LOVE, I immediately thought of "Breaking the Waves" and "Dancer In the Dark" by Lars von Trier or "Hunger" by Steve McQueen, stark, radical films that moved me deeply for a long time after seeing them.

With FROM HILDE, WITH LOVE, however, there was another important aspect that stayed on my mind throughout: Hilde's story is true. It was interesting to see which particular scenes gripped which particular members of the team. For me, it was shocking to hold that document in my hands, signed by Adolf Hitler, rejecting the petition for pardon. This mercilessness drained all strength and faith from me. Because it was exactly what Hilde went through! I can't describe exactly how I play something like that, how I try to empathize with a young woman who gives birth in prison, only to be executed eight months later. But what I can say is that I approached these scenes very carefully and with all my attention. Openly,

but focused. Slowly, too, because I'm not an actress of grand gestures. I'm rather one to be lured out of my shell.

Can you please describe another specific example from the shoot?

Liv Lisa Fries: Andreas said to me that he wanted a feverish quality in this late scene in the cell with Alexander Scheer as the priest. The first thing that came to mind was an animal in a cage, but that's exactly what it wasn't supposed to be. So I had to play feverishly without budging much. I decided to position myself askew to Alexander Scheer, not face-to-face. That would have been unbearable for me as Hilde. For me, sitting sideways to my counterpart was this feverishness, that animal that has to stay put.

As an actress, how do you get out of this fierceness?

Liv Lisa Fries: It's a really difficult path. And I know I need to invest even more to really succeed in it. I have to be very alert to find what helps me shed that skin. Is it jogging, yoga, meditation or simply the bathtub? Also, it's also becoming increasingly important to me to find out who I am, what makes me who I am, where I come from, and where I want to go. Being curious as to your movie character, its different world view, and the chance to live different lives again and again is highly interesting. After a while, latest during the shoot, it gets really difficult, testing, even exhausting because, basically, you're only giving. Every now and then you get something back, but initially it's all about giving. So it's extremely important to have your own life, friends, family, your own stuff going on. Because Hilde in particular took me over early on. There is no other way.

How did you prepare for the role and what did you perhaps leave out on purpose?

Liv Lisa Fries: I talked a lot with Andreas to determine a common direction. Meeting Hans Coppi junior and talking to him was very important and intense for me. I watched Robert Siodmak's film "People on Sunday", learned to type again, and went to Hilde's workplace in the former Reichsversicherungsanstalt, but avoided going to a prison or the Plötzensee execution site. I know myself and that I didn't need that to empathize with Hilde. What I learned about her life shook me up enough. I avoided reading Pastor Poelchau's book "The Last Hours" too. Every movie character is different and is basically her own preparation. She decides for me, and I intuitively take that on board. Hilde was a soft person. For her, all began and ended in the heart, really everything.

Did she also draw her strength from there?

Liv Lisa Fries: Yes, and from love, of course. Hilde was very humane, pure and clean.

Are terms such as hero or heroine part of your active vocabulary?

Liv Lisa Fries: Yes, why not? Concepts such as everyday heroes and heroines are still very important, just like resistance, regardless, even, of what regimes we see in our world. That's why I loved that Andreas didn't design FROM HILDE, WITH LOVE to look like it was from a

faraway day and age. A lot of the resistance today, like yesterday, is small or seems small at first, but what can become of it! It's also about integrity and Hilde had that in any case. It all started with her heart, a decision, and a feeling. The challenge for me was to gain access to it, to make this feeling visible, to let it work in its naturalness.

What do you think you will personally take away from FROM HILDE, WITH LOVE?

Liv Lisa Fries: As an actress, I would definitely like to say that working with the trio of Andreas Dresen, Laila Stieler and Judith Kaufmann in particular has taken me to a new level. Just what I learned once again about intonation! Laila's script was already extremely complex, Andreas then deciphered it in his own way, and Judith found incredible images. I never felt left out or not seen. Andreas appreciates you, and supports you, also on a human level, and then he demands a lot from you. It was demanding work, yes, but it was unique on many levels.

BETWEEN MYTH AND REALITY: BACKGROUND INFORMATION ON THE 'RED ORCHESTRA'

First of all, it never existed! In National Socialist Germany and for a long time afterwards, the existence of a homogeneous espionage group called the 'Red Orchestra', which operated across European borders and was controlled by the Soviet Union and communist organizations, was propagated. From the beginning of the 1940s, it was an enemy image myth, created as a term by the Secret State Police (Gestapo), but soon after the Second World War, the view of the 'Red Orchestra' resembled a targeted instrumentalization in both East and West. The GDR only tended to exaggerate the resistance fighters, paying appropriate tribute to their actions, while in the FRG they were downright vilified. Both sides and systems claimed interpretational authority over the 'Red Orchestra' and misused it for targeted disinformation in the Cold War. It was only after the fall of the Berlin Wall in 1989 that the narrow patterns of viewing the complex rebellion against Hitler, the regime and its henchmen fell. Gradually, a closer look was taken at the fact that, in addition to Stauffenberg and the "July 22, 1944", the Scholl siblings, and the "White Rose", there was also Georg Elser, the 'Red Orchestra' and many other little-known or unknown individuals and groups of resistance.

64 YEARS LATER

The fall of the Wall was a stroke of luck, especially for survivors and their relatives. Two histories grew together because they belonged together. Archives were opened and made accessible, new research groups emerged, existing ones intensified their now more valuable work, descendants fought - mainly in the west of the unified country - for the public rehabilitation of their fathers, mothers, brothers, and sisters. Looking from the distance of decades, it is all but inconceivable that the defamatory term "traitor to the country" was still used well into the 1980s to describe the courageous women and men of the 'Red Orchestra', many of whom lost their lives.

September 8, 2009 was thus a remarkable, downright liberating day. With the votes of all parliamentary groups, the German Bundestag, after a tough internal struggle, rehabilitated all "traitors" of the Nazi era across the board and overturned all sentences against Wehrmacht soldiers and resistance fighters, including, above all, the arbitrarily imposed death sentences, including those of Hans and Hilde Coppi. 64 years had passed since the end of the war, 20 after the political upheaval in Germany. The "honor and dignity of a long-forgotten group of victims of Nazi justice" had been restored, which was also "an important sign for the bereaved", according to the German government.

CELLS, CIRCLES - A DIAGONAL

"Red" stood for communism, "Orchestra" was synonymous with a group of pianists, as radio operators were known in espionage parlance. The Gestapo used the synonym 'Red Orchestra' to hunt down a suspected intelligence network in the European underground. When they succeeded in 1941/42 in making a find, initially via radio transmissions in Paris and Brussels, and identified the two communist agents Leopold Trepper and Anatoli Gurewitsch as central figures, the Nazis used this to corroborate their theory of an organized network. Scientific research has long since proven that only an extremely small number of

the members of the 'Red Orchestra' were actually in contact with each other. The distinctive term stuck, however, for around 400 men and women throughout Europe.

The Berlin cell includes roughly 150 of these. The best known are the circle of friends and resisters around Arvid Harnack and Harro Schulze-Boysen, both of whom were politically active since the mid-1930s and maintained contacts with the Soviet intelligence service in Berlin from the early 1940s on. But even in this loose group, united by the common idea of being citizens in the anti-fascist sense, many would not meet at all or only in a late stage. It has long been proven and published that the 'Red Orchestra' in Germany consisted of people from different social classes, creeds and political views - of what Stefan Roloff, director and son of resistance fighter Helmut Roloff, calls a "diagonal through society": aristocrats and bourgeois, artists and workers, scientists, writers, housewives, doctors, military personnel, journalists, social democrats, Jews and communists, Marxists, Christians, and free thinkers, employees, schoolchildren, students, and retirees.

Their idea of resistance manifested itself not only in "Hitler must go!" slogans and in targeted actions to create an informal exchange between systems (such as the ultimately unsuccessful establishment of a radio network to the Soviet Union), but above all in humanitarian and "quiet" actions. They hid, and cared for, the persecuted and helped them to escape, wrote letters - like Hilde Coppi - to relatives of Wehrmacht soldiers, posted notes in subway stations and on the walls of houses, distributed self-designed information leaflets. Libertas Schulze-Boysen, for example, used her access to secret information and uncovered the crimes of the Nazis with reports and photos.

The Berlin resistance circle was identified after a Soviet radio message was intercepted and decoded. The first arrests, interrogations and mistreatments took place in September 1942. In total, over 120 men and women were arrested by 1943. The Reich Court Martial, as the highest instance of Wehrmacht justice, had long been authorized, alongside the People's Court, to try and sentence civilians and, from a total of over 1,400 death sentences, also issued those against the 'Red Orchestra'. Most of these were carried out in Berlin-Plötzensee, with only few sentenced to lengthy prison terms. Suicides during imprisonment were not uncommon.

AND TODAY?

At the end of the eighth decade after the tragic escalation regarding the 'Red Orchestra', culminating in the deaths of people by hanging or guillotine, the individual and collective resistance against National Socialism, has essentially been historically classified. What remains and is repeatedly kindled - in addition to books and exhibitions - by documentary and fictional films such as *FROM HILDE, WITH LOVE*, are questions and spaces for thought that point from yesterday towards today. Wasn't it truly remarkable how many determined, headstrong, combative women positioned themselves in the 'Red Orchestra' not behind, but next to their husbands, or alone? What does it mean for the culture of remembrance if the soil and buildings of the former Reich Court Martial in Berlin-Charlottenburg are now part of a luxury residential resort? What if schools, children's homes or streets in East Germany that were once named after Hans and Hilde Coppi were renamed or simply "liberated" from these names? And what do you say to young people who ask, with complete impartiality, why Manfred Roeder, former National Socialist judge and chief prosecutor in the proceedings against the 'Red Orchestra', was not only able to live an

undisturbed middle-class life late in the 1960s, but also become a local politician in the state of Hesse?

THE COPPI FAMILY – BIOGRAPHIES

HILDE COPPI

Born Hilde Rake on May 30, 1909, in Berlin. Her father died when she was five. She attended a girls' high school and then a business school, first becoming a receptionist and then, from 1939, a clerk at the Reich Insurance Institute. She was also her sick mother's care person.

Hilde Rake and Hans Coppi met for the first time in 1940, fell in love, and married in June 1941. Hans' circle of friends - the Schulze-Boysen couple, Ina Ender-Lautenschläger and Heinrich Scheel - had long since become Hilde's circle of friends too. In addition to joint leisure activities, the group would organize political campaigns against the Hitler regime and, in response to the Nazi exhibition "The Soviet Paradise", would post public notes reading "Permanent Exhibition - The Nazi Paradise - War, Hunger, Misery, Gestapo. How much longer?", would write leaflets for which Hilde procured the paper. She also carried a radio set through Berlin to another location. Together with her friend Grete Jäger, Hilde listened to the German-language service of Radio Moscow on shortwave and wrote countless letters to relatives of prisoners of war with news of the lives of their sons or husbands.

Hilde Coppi was arrested on September 12, 1942. She was heavily pregnant. On November 27, 1942, Hans Coppi junior was born in Barnimstrasse women's prison in Berlin. Hilde lovingly cared for women from Czechoslovakia, also imprisoned in the maternity and infirmary.

According to the verdict of the Reich Court Martial on January 20, 1943, she was sentenced to death for "preparation for high treason in unison with favoring the enemy, espionage, and broadcasting crimes", and remained in prison with her son until shortly before execution. Her plea for pardon was personally rejected by Adolf Hitler on July 21, 1943.

Hilde Coppi died by the guillotine in Plötzensee on August 5, 1943. She was 34 years old.

HANS COPPI

Born on January 25, 1916, in Berlin-Wedding. As a particularly good pupil, Hans was able to attend high school as a working-class child. However, shaped by his parents' views and spotted at a left-wing demonstration, he had to leave the institution and, at age 13, ended up at the boarding school "Reformative Pedagogical School Farm Scharfenberg Island" on Lake Tegel, where he became more politically oriented, including in the youth association of the Communist Party. At that school, he met impactful, like-minded individuals and was first wanted by the police in 1933 for distributing leaflets, arrested a year later, and sentenced to a year in prison, most of which he served in the Plötzensee juvenile detention center.

After his release, Hans worked as an assistant before training as a lathe operator in 1939 and finding employment in a machine factory. His circle of friends continued to consist of a resistance circle against Hitler and the National Socialists, expanded and encouraged by his

contact with Harro Schulze-Boysen, First Lieutenant in the Ministry of Aviation, and Arvid Harnack, Senior Government Councilor in the Ministry of Economics.

Hans Coppi doggedly learned to transmit strategically important messages to the Soviet Union from Berlin. Hilde Coppi - the couple had lived in the Tegel allotment garden colony "Am Waldessaum" since 1941 - also supported her husband. Due to a lack of range and technical inadequacies, only a test message made it through to Moscow. However, this only became known much later. The group itself never found out.

On September 12, 1942, Hans Coppi was arrested during his military service near Poznan and taken to the Gestapo headquarters jail on Prinz-Albrecht-Straße in Berlin. On December 9, he was allowed to meet his wife and their 13-day-old son Hans junior for a few minutes. On December 19, he was sentenced to death by the Reich court martial for "high treason, favoring the enemy, and espionage".

Hans Coppi was executed in Plötzensee on December 22, 1942. He was 26 years old.

HANS COPPI JUNIOR

His was a difficult birth on November 27, 1942, after the young Coppi couple believed for a long time that they would not be able to have children. Hans junior's chances of survival in the first few days at his mother Hilde's side in Berlin's Barnimstraße women's prison were also described as rather slim.

Hans grew up with his father's parents for the most part after he was handed over to his maternal grandmother at the prison gate on August 2, 1943. In 1950, the family moved from Tegel to the eastern part of the city in Berlin-Karlshorst. After graduating from high school, Hans studied economics and became director in foreign trade for machine and common tools. From 1984 to 1987, he worked for the SED-Party district leader in Berlin. In 1987, he was given the opportunity to conduct research in the "Schulze-Boysen-Harnack Resistance Organization" working group at the East Berlin Academy of Sciences. During intensive research in Moscow, Hans Coppi junior later found out that the 'Red Orchestra' was neither led by the foreign heads of the Moscow Communist Party KPD nor was it aligned with the Soviet foreign intelligence service. These were just two of the many long-upheld myths that had to be dispelled after the political changes in Eastern Europe.

Hans Coppi junior completed his PhD at the Technical University of Berlin in 1992 with a biographical study on Harro Schulze-Boysen. He was a permanent and later freelance employee of the German Resistance Memorial, organized and curated exhibitions and conferences in Germany and abroad, authored and edited publications on the politics of remembrance and commemoration, and gave lectures at schools and universities. He also worked as a project manager at the Sachsenhausen Memorial and served for a long time as chairman of the Berlin Association of the Persecuted of the Nazi Regime - League of Anti-Fascists, of which he was named honorary chairman in 2017.

Hans Coppi junior and his wife Helle have three daughters. The couple lives in Berlin.

"I SEE MY PARENTS' LOVE"

An encounter with Helle and Hans Coppi junior, Berlin, April 17, 2023

Hans Coppi junior has embarked on the ninth decade of his life. Whether it was about making a documentary film about the Berlin resistance under National Socialism, writing a book, or speaking to youths, Hans Coppi, the son, but also Hans Coppi the historian, was the go-to person.

This morning again, there are brochures on the table in the kitchen, which he leafs through, photographs that he patiently shows and, together with Helle, a gallery owner and his wife of 43 years, gives another guest a glimpse of his now truly special life. Searching for his words more than before, he takes his time find and express them. For FROM HILDE, WITH LOVE, screenwriter Laila Stieler, director Andreas Dresen, and actress Liv Lisa Fries were also able to have significant encounters with Hans Coppi that went far beyond research. For Hans, it was "always very nice talking to the three of them because we spoke the same language. They asked a lot of questions but didn't question anything."

The meeting with Helle and Hans Coppi in their apartment in Berlin - in Berlin's center that used to be in the east and where the couple has lived since 1984 - takes place a week after the viewing of the final cut of the film. Seeing together how cinema adapts pure life in such an emotional and powerful way was important for everyone involved. Hans Coppi: "My first reaction when I heard about the project was this: Actually, I don't know if I want to go see the movie then. But many really good conversations followed with my wife, friends, and the film team so that I decided for us all to push through with it together. After all, it hurts. Now, after watching it, I can say that I'm fine with it all although of course I was also a bit saddened."

He says FROM HILDE, WITH LOVE is balanced in its objectivity, but Hans Coppi felt one thing in particular: love. "I see my parents' love. Love in different ways. There's something very personal about the movie. Not just the things that make us sad, but seeing people who really lived and loved their lives."

TOUCHING WITH HISTORY

Helle Coppi knows exactly what is important to her husband with regard to his mother and father and their Berlin circle of friends around Harro and Libertas Schulze-Boysen. She was his companion for decades, even when he was traveling the world: "Throughout his life as a researcher, Hans tried to make these heroes of the 'Red Orchestra' into people. The story of his parents was always touching when you read about it and saw photographs showing how they paddled, sang, laughed or camped. Andreas Dresen's film captures all of this in a way that non-fiction books like the one Hans wrote cannot. The way the film was made stylistically makes this life story bearable at all."

A life story that ends for the small family before it can even begin to be one and before Hans and Hilde Coppi's son can consciously realize what it means to have parents. Born on November 27, 1942 in Berlin's Barnimstraße women's prison, there is a single, very brief encounter with the imprisoned father just a few days later. "Yesterday I saw our boy and marveled at him," he wrote to Hilde shortly afterwards. "It was good that I at least touched him, otherwise today I would have thought it was a beautiful dream." Hans was allowed to spend eight months with his mother before he was handed over to Grandma Hedwig

wrapped in a pillow in August 1943. The boy initially grew up with her, then with his paternal grandparents after the end of the war. All that remains of his mother and father are a handful of photographs and personal letters, as well as the stories of those who knew them. It was only two years ago that another envelope containing letters from the father, which he had written in prison, turned up in the literary estate of the writer couple Wera and Claus Küchenmeister. And once again, the Coppis were not interested in sensational new revelations, but in another fragment of great personal value.

SHAPED BY WOMEN

To believe that you could plow through the biography of Hans Coppi junior in an hour or two is senseless. The essence lies in sifting and trying to capture moments at the table with Helle and Hans Coppi. The little mischievousness that emerges when Hans remembers how his grandmother Frieda, resolute as she is said to have been, "greeted him a few times with a carpet beater. She was a big influence on me, she was quite worldly, first with her dressmaking apprenticeship in Paris, then with the ice cream parlour she had in Berlin-Tegel, which still exists today. But she was also the one who kept telling me as a child that I should be careful in what I say and do. 'You know', she would remind me, 'your parents... you can't disgrace them'." It probably started with stealing apples from the neighbor's garden, which "wasn't at all in order for a boy like me." Having to be a role model later increased the pressure. Hans Coppi, the hero child! A projection from the outside. Hardly anybody talked about the hardest part - the loss, the gap.

Hans Coppi junior: "The whole issue with my parents naturally also weighed upon me. At the time, I didn't want to find out more about the circumstances. I didn't want to become a researcher, but there were always expectations of me that I just couldn't quite fulfill, especially at school and from the teachers." But other thoughts also come his to mind - of a "really nice time" at the "Hilde Coppi" children's home in Dorfhain, Saxony, where he often spent his vacations, and of four years at boarding school in Wickersdorf, Thuringia, which he joined at age 14 and that still holds class reunions with the pupils of those days.

The influence of women has always been significant for Hans Coppi junior. After his grandmothers, it was above all Grete Wittkowski and Greta Kuckhoff. The latter - widow of the writer Adam Kuckhoff, executed on the same day as Hilde Coppi in Plötzensee - became Hans' legal guardian after the death of his grandparents. These two "clever and modern women" once again introduced him to a completely new culture of living and dining, theater, and books. It was also Kuckhoff and Wittkowski who encouraged Hans to study at the University of Economics as a basis for his later work in GDR foreign trade. So he wound up studying where Grandfather Robert was the janitor, Grandmother Frieda looked after the students, and Hans had ridden his scooter through the corridors as a young boy.

PLACES OF IMPORTANCE

To say goodbye, Helle and Hans Coppi present their view of the Spree Canal and Fischerinsel from the living room windows, where Berlin presents itself as anything but a hip city. Hans shows us his walk to the bridge, which he takes as often as possible. "It's nice, you should do it." No sooner said than done! Walking along it calms him down for the more exciting paths that follow that day, which lead to Tegel, Plötzensee and the Dorotheenstädt Cemetery. Paths that are a search for traces and directly touch on Coppi's life story.

Out in Tegel, there is still the allotment garden colony "Am Waldessaum". This is where Hans and Hilde were happiest and were able to live their romance. At the entrance, the two stumbling stones for the couple are embedded in the footpath and a dog lies in the April sun in front of the arbor with a small memorial plaque, which was once the family's modest home and was rebuilt in 1947 for being destroyed in the war. Helle and Hans come here from time to time, even with their granddaughters, although the property no longer belongs to their extended relatives.

Then, in Plötzensee, history and the present come together in a bizarre way. Separated from the prison, which is still in operation, is the memorial site with the former execution barracks, where over 2,800 prisoners from 20 countries were beheaded or hanged. Hans and Hilde Coppi were among them, and both could have seen with their own eyes the mighty trees that now tower in the courtyard.

For decades, not much was known about what happened to all the bodies. There were no graves of any kind. It was only when boxes containing over 300 partially labeled microscopic tissue samples were found in 2016 in the estate of Hermann Stieve, a gynecologist, and head of the Anatomical Institute at Berlin's Charité hospital during the Nazi era, that an appropriate place of remembrance was created. In May 2019, more than seven decades after their deaths, these samples of women murdered in Plötzensee were buried in the Dorotheenstädtischer Friedhof cemetery, anonymously at the request of their relatives. Helle and Hans Coppi go there on certain days and bring flowers.

How did Hans Coppi junior put it so simply and wisely? "It's all about the descendants."

THE CREW

ANDREAS DRESEN

DIRECTOR

Andreas Dresen, born in Gera in 1963, comes from a theater family and began making his first amateur films in 1979. In 1984/85, he was a sound technician at the Schwerin Theater, after which he completed a traineeship at the DEFA Studio for Feature Films and worked as an assistant director for Günter Reisch. From 1986 to 1991, Dresen studied directing at the Konrad Wolf Academy of Film and Television in Potsdam Babelsberg. He has been working as a freelance writer and director since 1992. He lives near Potsdam and is a member of the Academy of Arts, the European Film Academy, and a founding member of the German Film Academy.

Already his feature film debut *STILLES LAND* (1992), a tragicomedy about the events of reunification in the East German provinces, earned him the Hessian Film Award and the German Critics' Award. This was followed by several award-winning TV works, including the galvanizing drama *CHANGING SKINS* (1997) about two schoolchildren who kidnap their party-affiliated principal. Dresen experienced his breakthrough with the episodic film *NIGHT SHAPES* at the 1999 Berlinale - the film was awarded the German Film Prize in Silver, among others. For his next film *DIE POLIZISTIN* (2000), Dresen was awarded the Gold Grimme Prize. His biggest success to date came two years later with *GRILL POINT*: the completely improvised tragicomedy about two couples in Frankfurt/Oder became a worldwide audience favorite and won numerous awards - including the Silver Bear at the Berlin Film Festival, the Bavarian Film Award, and the German Film Award in Silver. His documentary *VOTE FOR HENRYK!*, (2003) was followed in March 2005 by *WILLENBROCK*, Dresen's screen adaptation of Christoph Hein's novel of the same name. In January 2006, the tragicomedy *SUMMER IN BERLIN* was released, which was awarded the Ernst Lubitsch Prize and the Bavarian Film Prize for Best Director in the same year. *CLOUD 9*, an improvised drama about love and sexuality in old age, was released in German cinemas in 2008. The film won the Coup de Coeur jury prize in the Un Certain Regard series at the Cannes Film Festival and the main prize at Trieste Film Festival. At the German Film Awards, Ursula Werner was honored as Best Actress in a Leading Role and Andreas Dresen as Best Director. *CLOUD 9* also received the Lola in Bronze for Best Film. In *WHISKY WITH VODKA* (2009), Andreas Dresen took a comedic look at the film industry and its idiosyncrasies and vanities. The film was awarded the prize for Best Director at the Karlovy Vary Film Festival. In 2011, Andreas Dresen presented *STOPPED ON TRACK* at the Cannes International Film Festival, where it won the main prize in the Un Certain Regard section. The German Film Academy awarded *STOPPED ON TRACK* four Lolas in the categories Best Film (Lola in Gold), Best Leading Actor (Milan Peschel), Best Supporting Actor (Otto Mellies) and Best Director. In 2015, Dresen's adaptation of Clemens Meyer's successful novel *AS WE WERE DREAMING* took him into competition at the Berlinale for the third time. The screenplay was written by Wolfgang Kohlhaase, with whom Dresen had previously worked on *SUMMER IN BERLIN* and *WHISKY WITH VODKA*. In 2017, Dresen released his first film for children and youths: *THE LEGEND OF TIMM THALER OR THE BOY WHO SOLD HIS LAUGHTER*, based on the novel by James Krüss. The film won awards at the festivals in Chicago, Minsk, Zagreb, and Seattle, as well as at the Goldener Spatz Children's Film Festival.

Andreas Dresen's *GUNDERMANN* was a great cinema success in 2018. The film about the GDR songwriter and digger driver Gerhard Gundermann, starring Alexander Scheer, delighted audiences and critics alike and was awarded six German film prizes, including Best Film (Lola in Gold), Best Director and Best Screenplay (Laila Stieler). In 2022, Andreas

Dresen was able to build on this success with RABIYE KURNAZ VS. GEORGE W. BUSH: at the Berlinale, the film was awarded two Silver Bears - Best Screenplay and Best Female Lead (Meltem Kaptan) - as well as three German Film Awards, the Lolas for Best Female Lead, Best Male Lead (Alexander Scheer), and the Silver Lola for Best Film.

Andreas Dresen staged Goethe's URFAUST at the Cottbus State Theater for the first time in 1996. This was followed by further theater work in Leipzig and Berlin and as an opera director in theaters such as the Theater Basel and the Bavarian State Opera. Andreas Dresen made his debut at the Semperoper in July 2023 with Peter Tchaikovsky's "Queen of Spades".

Andreas Dresen has been a constitutional judge in the state of Brandenburg since the end of 2012. Since 2018, he has held a professorship for film acting at the Rostock University of Music and Drama. In honor of his 60th birthday, the Film Museum Potsdam dedicated the exhibition "Voll das Leben!" to Andreas Dresen and his life and work.

Filmography

2024 FROM HILDE, WITH LOVE

2022 RABIYE KURNAZ VS. GEORGE W. BUSH

2018 GUNDERMANN

2017 THE LEGEND OF TIMM THALER OR THE BOY WHO SOLD HIS LAUGHTER

2015 AS WE WERE DREAMING

2012 HENRYK FROM THE BACK ROW, documentary film

2011 STOPPED ON TRACK

2009 WHISKY WITH VODKA

2008 CLOUD 9

2005 SUMMER IN BERLIN

2004 WILLENBROCK

2003 VOTE FOR HENRYK!, documentary film

2002 GRILL POINT, Silver Bear / Grand Jury Prize

2000 DIE POLIZISTIN, TV movie

1999 NIGHT SHAPES

1997 RAUS AUS DER HAUT, TV movie

1992 STILLES LAND

LAILA STIELER

AUTOR

Laila Stieler was born in Thuringia in 1965. After graduating from high school, she first worked at "Elektrokohle Lichtenberg", then in East German television, before studying dramaturgy at the Konrad Wolf Academy of Film and Television in Babelsberg from 1986 to 1990. Since 1990, she has worked as an author, dramaturge and producer for film and television productions. Many of her screenplays have been made into films by Andreas Dresen, including STILLES LAND (1992), DIE POLIZISTIN (2000, Adolf Grimme Gold Award) and WILLENBROCK (2005, International Literary Film Award). Laila Stieler's screenplays GUNDERMANN (2018, German Film Award) and RABIYE KURNAZ VS. GEORGE W. BUSCH were also adapted under the direction of Andreas Dresen. For the latter, she received the Silver Bear for Best Screenplay at the 2022 Berlinale.

Her other screenplays for feature films include LIEBESLEBEN (director: Maria Schrader) and DIE FRISEUSE (director: Doris Dörrie). Her scripts for TV productions include MITTEN IN DEUTSCHLAND: NSU (2016; director: Züli Aladag), BRIEF AN MEIN LEBEN (2015; director: Urs Egger) and DIE LEHRERIN (2011; director: Tim Trageser), for which she was also responsible as producer. Laila Stieler created her first series with the highly acclaimed screenplay for TINA MOBIL (2021) about a saleswoman who supplies people in the Brandenburg province with her bakery van. TINA MOBIL was awarded the Grimme Prize and the Television Prize of the German Academy of Television.

Filmography

2024 FROM HILDE, WITH LOVE

2022 RABIYE KURNAZ VS. GEORGE W. BUSH

2021 TINA-MOBIL (TV series, director: Richard Huber)

2018 GUNDERMANN (director: Andreas Dresen)

2017 EINE BRAUT KOMMT SELTEN ALLEIN (TV, Director: Buket Alakus)

2016 MITTEN IN DEUTSCHLAND: NSU (TV, director: Züli Aladag)

2015 BRIEF AN MEIN LEBEN (TV, director: Urs Egger)

2013 WILLKOMMEN AUF DEM LAND (TV, screenplay and producer, director: Tim Trageser)

2011 DIE LEHRERIN (TV, script and producer, director: Tim Trageser)

2010 THE HAIRDRESSER (screenplay and producer, director: Doris Dörrie)

2010 WOHIN MIT VATER? (TV, script and producer, director: Tim Trageser)

2009 MEIN MANN, SEINE GELIEBTE UND ICH (TV, Director: Dagmar Hirtz)

2008 PATCHWORK (TV, Director: Franziska Buch)

2008 CLOUD) (Director: Andreas Dresen)

2007 LIEBESLEBEN (Director: Maria Schrader)

2007 EIN VERLOCKENDES ANGEBOT (TV, Screenplay and producer, director: Tim Trageser)

2005 WILLENBROCK (director: Andreas Dresen)
2000 ACHTERBAHN (TV series, screenplay for 2 episodes)
2000 DIE POLIZISTIN (TV, director: Andreas Dresen)
2000 SCHWIEGERMUTTER (TV, director: Dagmar Hirtz)
1997 DIE KONKURRENTIN (TV, director: Dagmar Hirtz)
1994 MEIN UNBEKANNTER EHEMANN (TV, Director: Andreas Dresen)
1992 STILLES LAND (Director: Andreas Dresen)

PANDORA FILM

PRODUCTION COMPANY

Pandora Film was founded in 1981 and established itself as one of the most important distributors of sophisticated international arthouse cinema. Pandora Film Produktion was established in Cologne in 1997.

Over the past 40 years, the courage to realize unusual film projects has been rewarded with numerous awards at all major A-list festivals and national and international film prizes. The aim is to work continuously with directors and authors who develop their own unmistakable film language. Today, Pandora Film Produktion is an independent production company with a catalog of over 120 films.

Filmography - Selection 2018-2024

FROM HILDE, WITH LOVE

Andreas Dresen | in Competition Berlinale 2024

PEPE, IMAGINATION IN THE THIRD CINEMA

Nelson Carlo de Los Santos Arias | in Competition Berlinale 2024

PUAN

María Alché & Benjamín Naishtat | in Competition San Sebastian 2023 | Two Silver Shells

LA PRÁCTICA

Martín Rejtman | in Competition San Sebastian 2023

FALLING LEAVES

Aki Kaurismäki | Competition Cannes 2023 | Prix de Jury

RABIYE KURNAZ VS. GEORGE W. BUSH

Andreas Dresen | Berlinale Competition 2022 | Two Silver Bears | Three German Film Awards

DRII WINTER

Michael Koch | Berlinale Competition 2022 | Special Mention | Swiss Film Award

ONODA - 10,000 NIGHTS IN THE JUNGLE

Arthur Harari | Cannes Un Certain Regard 2021 | César | Prix Louis-Delluc

JE SUIS KARL

Christian Schwochow | Berlinale Special Gala 2021 | Four nominations for the German Film Awards, including Best Film

GUNDERMANN

Andreas Dresen | Six German Film Awards 2019, including Best Film

IN MY ROOM

Ulrich Köhler | Cannes Un Certain Regard, Toronto World Cinema 2018

HIGH LIFE

Claire Denis | Toronto Gala, San Sebastian Competition 2018

THE CAST

LIV LISA FRIES

as *HILDE COPPI*

Liv Lisa Fries was born in Berlin in 1990 and has been acting in front of the camera since 2005. She played her first lead role in 2006 in *SCHIMANSKI* (directed by Torsten C. Fischer) alongside Götz George.

She garnered much attention with the ARD film *SIE HAT ES VERDIENT* (director: Thomas Stiller) incorporating aggressive teenager Linda who tortures a classmate to death. For her convincing performance, she was awarded the Golden Camera for Best Young Actress in 2012 and the Günter Strack Television Prize in 2011.

She had her first major role on the big screen in 2010 in the award-winning youth drama *STRONGER THAN BLOOD* (director: Oliver Kienle). She also played Sophie Scholl in the ZDF/ARTE series *FRAUEN, DIE GESCHICHTE MACHTEN* (director: Christian Twente), the title role in the SWR crime scene *TATORT: ZIRKUSKIND* (director: Till Endemann), and Laura, the young survivor of a shooting rampage, in the feature film *STAUDAMM* (director: Thomas Sieben). She was awarded the German Film Critics' Award for this role and her portrayal of Lea, a young cystic fibrosis sufferer, in *ZURICH*, as well as the Bavarian Film Prize, the Max Ophüls Prize, and the German "Metropolis" directing prize for the latter film.

In 2015, she appeared in Dietrich Brüggemann's *HEIL* and Özgür Yildirim's *BOY 7*, and in 2016 as the young Lou Andreas Salomé in *LOU ANDREAS-SALOMÉ - THE AUDACITY TO BE FREE* (director: Cordula Kablitz-Post). In the third part of the ARD trilogy *MITTEN IN DEUTSCHLAND: NSU*, she played the trainee inspector Charlotte Adler. Oliver Alexander Alaluuka's tragicomedy *ROCKET PERELMAN*, starring Liv Lisa Fries as the young fashion designer Jen, premiered at the 2017 Max Ophüls Prize Film Festival. The feature film *PRELUDE*, in which she starred alongside Louis Hofmann, screened at the Munich Film Festival in 2019. In 2021, Detlev Buck's *BEKENNTNISSE DES HOCHSTAPLERS FELIX KRULL*, in which she played the lead role alongside Jannis Niewöhner and David Kross, was released in cinemas. The Netflix series *MUNICH - THE EDGE OF WAR*, directed by Christian Schwochow, and the feature film *ZWISCHEN UNS* by Max Fey were released in 2022, with Liv Lisa Fries as part of the cast.

In 2017, Liv Lisa Fries was named one of the "10 Europeans to watch" by *Variety*. As Charlotte Ritter in the highly acclaimed TV series *BABYLON BERLIN* by writer-directors Tom Tykwer, Achim von Borries and Henk Handloegten, she delights critics and audiences alike.

In the fall of 2023, the fourth season of *BABYLON BERLIN* was aired on ARD. That year she also shot the feature film *FREUD'S LAST SESSION* alongside Anthony Hopkins, directed by Matthew Brown, and the TV series *KAFKA* by David Schalko.

JOHANNES HEGEMANN

as *HANS COPPI*

Johannes Hegemann, born in Jena in 1996 and raised in Zurich, began his acting studies at the Zurich University of the Arts in 2016 and graduated from the Rostock University of Music and Drama in 2020. He began his first engagement at the Thalia Theater in Hamburg in the

2020/2021 season. Here he has worked with Kornél Mundruczó, Toshiki Okada, Kirill Serebrennikov and Jan Bosse, among others.

In 2022, Johannes Hegemann was voted Young Actor of the Year in the critics' poll conducted by the magazine "Theater Heute". He was also awarded the Körber Foundation's "Boy Gobert Prize" in 2022.

In addition to FROM HILDE, WITH LOVE, his current cinema projects include the historical drama DISAPPEARANCE by Kyrill Serebrennikov and FRIEDAS FALL by Maria Brendle.

CREDITS - TECHNICAL DETAILS

Drama / 2024 / Germany / 124 min

MAIN CAST

Hilde Coppi	Liv Lisa Fries
Hans Coppi	Johannes Hegemann
Anneliese Kühn	Lisa Wagner
Pastor Harald Poelchau	Alexander Scheer
Ina Ender-Lautenschläger	Emma Bading
Libertas „Libs“ Schulze-Boysen	Sina Martins
Grete Jäger	Lisa Hrdina
Liane Berkowitz	Lena Urzendowsky
Albert Hössler	Hans-Christian Hegewald
Harro Schulze-Boysen	Nico Ehrenteit
Heinrich Scheel	Jacob Keller
Hedwig, Hilde's Mother	Tilla Krachtowil
Franz's Mother	Rachel Braunschweig
Hans' Mother	Heike Hanold-Lynch
Inspector Henze	Claudiu Mark Draghici
Inspector Habecker	Thomas Lawinky
Midwife	Fritzi Haberlandt
Doctor	Florian Lukas

MAIN CREW

Written by	Laila Stieler
Directed by	Andreas Dresen
Director of Photography	Judith Kaufmann
Production Design	Susanne Hopf
Costume Design	Birgitt Kilian
Editor	Jörg Hauschild
Casting Director	Karen Wendland
Make-Up & Hair	Grit Kosse & Uta Spiekermann & Monika Münnich
Sound	Andreas Walther & Oswald Schwander & Ralf Krause

Produced by	Claudia Steffen & Christoph Friedel
Executive Producer	Fee Buck
Associate Producer	Peter Hartwig
Producer Ziegler Film	Prof. Regina Ziegler
Development Producer	Markus Olpp

Co-Producer Iskremas	Andreas Dresen & Andreas Leusink
Commissioning Editors	Cooky Ziesche (rbb), Barbara Häbe (arte), Manuel Tanner (rbb/arte)

Production Company	Pandora Film Produktion
Co-Production Companies	Rundfunk Berlin-Brandenburg, „Kinoinitiative Leuchtstoff“ & arte

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Pandora Film Verleih
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