

SAVIORS IN THE NIGHT

(UNTER BAUERN)

Directed by Ludi Boeken

Based on the Best-selling Memoirs
"Retter in der Nacht"
by Marga Spiegel



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FILMFORM Köln

ACAJOU FILMS

PANDORA FILM

3L FILMPRODUKTION

CAST & CREW

Marga Spiegel	VERONICA FERRES
Menne Spiegel	ARMIN ROHDE
Frau Aschoff	MARGARITA BROICH
Herr Aschoff	MARTIN HORN
Anni Aschoff	LIA HOENSBROECH
Director	Ludi Boeken
Script	Otto Jägersberg, Imo Moszkowicz, Heidrun Schleef
Producer	Joachim von Mengershausen, FilmForm Köln Karl Baumgartner, Pandora Filmproduktion Werner Wirsing, 3L Filmproduktion Pascal Judelewicz, Acajou Films
Co-producer	Prof. Gebhard Henke, WDR Michael André, WDR Andreas Schreitmüller, arte
Associate producer	Noemi Ben Natan Schory
Executive producer	Christoph Friedel, Pandora Filmproduktion Claudia Steffen, Pandora Filmproduktion Ulf Israel, 3L Filmproduktion
DOP	Dani Schneur
Editor	Suzanne Fenn
Music	Martin Meissonnier Max Raabe
Set design	Agnette Schlößer
Costume design	Elisabeth Kraus
Make up	Jeanette Latzelsberger
Line producer	Elke Sasserath
Casting	Sabine Schwedhelm
Sound	Josef Pörzchen, Andreas Hildebrandt
Sound design	Karl Atteln
Rerecording mixer	Stéphane de Rocquigny

TECHNICAL FACTS

Country of Origin: Germany/France
Language: German
Genre: Drama
Duration: 100 min
Screening Format: 35 mm
Shooting Format: 16mm
Length: 2856m
Number of reels: 6
Frames: 24fps
Screen Ratio: 1:1,85
Sound: Dolby digital
Year of Production: 2009



Unter Bauern

FILMFORM KÖLN GMBH • PANDORA FILMPRODUKTIONS GMBH
ACAJOU FILMS PARIS • 3L FILMPRODUKTION GMBH & CoKG

SHORT SYNOPSIS

SAVIORS IN THE NIGHT (UNTER BAUERN) is based on the memories of Marga Spiegel. In her narrative, published in 1965, she describes how courageous farmers in southern Münsterland hid her, her husband Siegfried {named Menne} and their little daughter Karin from 1943 until 1945, thus saving them from deportation to the extermination camps in the East. The film tells this story of survival with a sense for the absurd in daily life and not without the typical Westphalian humor.

Without reservation, the farmers offer the refugees their protection. That this turns them into heroes would never occur to them. They are used to weathering even dangerous situations somehow, guided only by their instinct and century-old code of ethics. They risk their own lives, and, if necessary, even that of their families. There is never a discussion about friendship, reliability, humanity. .

In Yad Vashem the farmers' names are immortalized: Heinrich Aschoff, Hubert Pentrop, Bernhard Südfeld, Heinrich Silkenböhmer, Bernhard Sickmann.

The Film SAVIORS IN THE NIGHT wants to create a memorial in honor of these silent heroes.

SYNOPSIS

The Talmud says: "He who saves a single life saves the world entire".



SAVIORS IN THE NIGHT (UNTER BAUERN) is the simple story of farmer Aschoff, his wife Maria, his daughter Anni, and their friends and relatives, the farmers Pentrop, Silkenboemer, Sickmann – all from the German region of Westphalia.

These farmers together saved the lives of the German-Jewish Spiegel family.

Menne Spiegel was a friend, a horse trader they trusted, a decorated fellow veteran of WW1.

When in early 1943 – just before the last deportation of Germany's remaining Jews to the death camps – as Menne desperately searches for a place to hide his wife Marga and his young daughter Karin, he turns to farmer Aschoff.

Aschoff knows that no one comes back alive from what is called 'the East' – the camps.

Although he is a patriotic German, a member of the Nazi Party, and the father of a Wehrmacht-soldier fighting on the Eastern Front, he never hesitates when confronted by Menne.

He simply says yes.

That is how the true story of the survival of the Spiegels, hidden by a small group of Westphalian farmers for almost three years, starts.

SAVIORS IN THE NIGHT tells the story of how.

It may tell the story of 'why' – although mystery remains. And it especially tells the story of people from opposite sides of what was perhaps the western world's biggest crime and tragedy, living together, hating, loving, working and somehow managing to keep their dignity and preserve, among the madness of their crumbling worlds, their humanity.

Marga Spiegel is still with us, and she has written down her story in a book which forms the basis of the film.

Anni Aschoff, the farmer's daughter, initially a convinced Nazi girl - ultimately the great moral and emotional support of Marga, is also with us.

They have helped us tell the story - a film, which in all simplicity relates what was possible even in the heart of Nazi Germany, right under the noses of the Gestapo.

SAVIORS IN THE NIGHT shatters the myth that opposition to the regime, or simply saying and doing 'NO', was impossible and futile.

The Spiegels survived, and so did the farmers Aschoff, Pentrop and Silkenboemer.

It is to them that this film is dedicated.

"He who saves a single life saves the world entire"

DIRECTOR'S COMMENT

I have known the 'Bauern', the farmers of this film, all my life.

I only met the farmer's daughter Anni three years ago, and never met the others, but they have always been close to my heart.

For I am alive thanks to them, thanks to the righteousness of farmers and workers and courageous citizens who said 'NO' to the forces of evil who destroyed the near totality of European Jewry.

As a child of survivors who were saved by peasants and factory workers who risked their lives and the lives of their families, I have always loved the farmers of "SAVIORS IN THE NIGHT", and I have seen it as an honour to try and portray them in a simple, straightforward way, thus preserving and honouring their memory.

Marga Spiegel, the woman who was saved by the Aschoffs and their friends, built them a monument in her memoirs of the almost three years she spent on their farms in the German heartland. Marga has never ceased to sing their praise and the film we made, based on her book, is but a little stone of this monument.

German farmers whose German sons fought and died in Hitler's armies had the extreme courage and humanity to save those whom they were told to consider unworthy, less than human, only good for slaughter.

The exceptional did happen.

It happened in Westphalia, on the farms of the Aschoffs, the Pentrops, the Silkenboemers.

The exceptional happens in "SAVIORS IN THE NIGHT" - and I have tried to portray the people, the events, the tensions and the moments of relief in all simplicity, without over-dramatization - as if we happened to be there and witnessed some of what occurred on these farms at the time.

The emotions of the actors who came to embody the many characters in this quiet drama speak, I hope, for themselves.

Ludi Boeken

CONVERSATION WITH MARGA SPIEGEL

□ *Mrs. Spiegel, since the star-studded filming of your autobiographical story *Retter in der Nacht*, things must be pretty crazy for you. Are you enjoying the attention your story is getting or is the hubbub a little too much for you?*

The media frenzy is a little bit much, but I'm used to it because of the many reports about my books and readings.

□ *How did you react when you heard that your book was going to be made into a film?*

When I learned that the film was going to be made, I was very happy, very proud about the offer. Not because of the big stars who were cast, that's not so important to me, but because they are worthy to play the roles of the people who were so important to me. I watched the filming with great interest and was often on the set, which I really enjoyed. But today it is also very depressing for me to relive my story in a film all over again.

□ *Did you have conversations with authors during the development of the script?*

No, not during, but before, with Imo Moszkowicz, who came up with the whole idea.

□ *You knew each other already?*

Yes, of course, for years. We've known each other since Imo's childhood. He told me that the book was going to be made into a film before Ludi Boeken was named film director. I believe that nobody else could have done a better job.

□ *A few days ago, you were one of the first ones to see the finished film *SAVIORS IN THE NIGHT*. How did you feel at the end of the film?*

I felt very depressed, but I was also very pleased with it. A book is different than a movie, of course; I'm aware of that, but the important parts that are shown are very authentic, and the film itself is very effective.

□ *How well can you remember the time described in the film after these almost 70 years that have passed since then?*

You're always able to do that, and it never goes away. Because they are such dramatic and extreme experiences which don't just vanish. It is life itself that led to it.

□ *How close is the film to your book or your own memories?*

Pretty close. Some things have been more emphasized than what I experienced, for dramaturgical reasons.

□ *How do you like the casting? It must be very special to see yourself portrayed by Veronica Ferres?*

Yes, it really was a special event for me, also in the spirit of humanity. We got to know each other closely, had a great correspondence, and I became very fond of her. But all the others as well, Armin Rohde and all the other farmers, really, I couldn't have wished for more. I firmly believe that each individual gave his very best. That's the only way I can put it.

□ *There are key scenes in the film that tell about your endangerment: In one scene the innkeeper recognizes you in town when she buys eggs from the Aschoffs; later in another scene the Aschoff family hears about the death of the oldest son on a battlefield*

far away in Russia, and in their sorrow and despair they question if it is right to risk one's own life for others, for strangers. Do these scenes actually exist in your own biography?

Yes, of course, those were very important moments in which I often thought what would happen if it had become public. It was natural that the farmers had their doubts here and there. And I didn't worry only about myself, my child and my husband, but also about those who protected us, because we knew that they especially would have all been killed immediately. We read that in Holland people had been shot; that depressed me very much.

□ *What were you afraid of the most during the two years with the Aschoffs? That little Karin would let something slip out?*

We lived with it every day, so it wasn't really fear, but a state, a constant tension.

□ *Was it you who had the clever idea to use the bomb attack on Münster to get "Arian papers"?*

It wasn't clever, my husband said it was dumb to enter the lion's den. Yes, it was my idea, my husband was horrified. But they always said that everybody has to defend himself, and then I foolishly imagined if someone would ask to see my papers ... I wanted to have an ID card, I guess I thought that would give me security. But in retrospect I regret it. Whereas the idea about going into hiding, I'd like to point out, came solely from my husband. First I thought that that was simply impossible – one can't hide with a child for a few years. I always thought that maybe the child would be spared, but then people didn't really know it yet, the big murdering. In a way, I feel that this is today the most important part of our story, that my husband stuck to his idea. And he was also the one who tried so hard to find people to take us in.

□ *The situation might have been even worse for your husband, because he was so well-known and his look was much more consistent with the Nazi cliché of a Jew, so that he had to hide for the entire time. There are hints in the film that the fear and loneliness almost drive Menne insane during this endless time of doing nothing. Do you believe that he suffered in these two years even more than you did?*

Suffered more, I don't know. Of course I was the luckier one because I had the child with me. But he was obsessed by his will. And I had deep inside of me a very vague feeling, a kind of religious thought, that we would be saved, that we could make it, even when the bombs fell. That helped me immensely.

□ *What did this time mean to you as a couple? In the movie, all attempts to arrange a secret meeting between you and your husband fail. Had you really never seen each other during the whole time, never talked, never hugged, never encouraged each other, even though you were physically not far from each other?*

Yes, we were able to do that. We were several kilometers apart, they are two different towns, Herbern and Nordkirchen, but I rode my bicycle. The farmers arranged it. Of course it was very important to us that he got to see the child. It occurs to me now that that is the reason for the great sadness in me, because the child that we saved is not alive anymore. That's why it is so depressing for me now to see the film, it changes things, naturally. Because when I wrote the book we were still a threesome. And today, my husband and my daughter, whom I wanted to save, are not there anymore.

□ *Was it hard for you as a family to lead a normal life after the war?*

Yes, it wasn't easy, because maybe we weren't welcomed by many after the lost war. Not that we were attacked, but we can't say that we were greeted everywhere with open arms. Maybe it awakened too many memories in people.

□ *During the Holocaust you lost both parents, your sister, and you and your husband together lost 34 other relatives and many, many friends. In your extended family nobody survived except you. We talked already a little bit about it: In connection with the film are there feelings of rage, fear and despair welling up in you again?*

No rage and no hate, but sometimes despair surfaces. But I'm very, very grateful to all who have done this for me. This film was the crowning (or maybe rather the fulfillment) of my wish that these people who have helped me receive their well-deserved recognition. And it goes without saying that the feelings of gratitude toward my saviors more than outweigh those of sorrow that sometimes come over me lately.

□ *In an article about you, your book is described as a very forgiving, "almost ecumenical book".*

I'm a believer, not religious, but I find believing and religion to be two different things. I think that if I had been in the farmers' situation I might not have had this mercy and these good nerves, but I'm very certain that I wouldn't have done anything that would have caused death for others. I don't know if that has anything to do with religion. That is up to a person, those were moral concepts that the farmers adhered to.

□ *When you think back to your years with the catholic farmers: Did the different religious affiliation play a role for you in the close cohabitation on the farm?*

No, it didn't play a role at all. Nobody talked about it.

□ *The book *Retter in der Nacht* was published by the historian Prof. Diethard Aschoff. Is your publisher related to the family of your helpers?*

No, it's just the same name.

□ *Do you still have contact with the families that hid you and your husband?*

Yes, I still do. It is now the third generation, but the two of us always stayed in touch.

□ *Especially with Anni you're still close friends?*

Yes, especially, because she was the only one on the farm who knew our true identity, the other children didn't know anything. She lives nearby, in Ahlen.

□ *Mrs. Spiegel, at your advanced age you still give readings and visit schools to tell young people about your extraordinary experiences during the Holocaust.*

Not anymore, but I did until recently. I always enjoyed doing it. It was fun, but it is too strenuous for me now.

□ *What would you like viewers to take home for themselves from the movie?*

That they learn the lesson, so that something like that will never happen again. The film should also contribute to the intellectual reconciliation. After the war, this need drove me to write the book. Because it was so unbelievable that such a story ever existed.

Interview Eva Laass

CAST / FILMOGRAPHY



VERONICA FERRES

as Marga Spiegel

Filmography (selection)

CINEMA

- 2008 SAVIORS IN THE NIGHT, Director: Ludi Boeken
Die Wilden Hühner 3, Director: Vivian Naefe
Adam Resurrected, Director: Paul Schrader
- 2006 Klimt, Director: Raoúl Ruiz
- 1996 Rossini, Director: Helmut Dietl
- 1991 Schtonk!, Director: Helmut Dietl
- 1987-1988 Die zweite Heimat, Director: Edgar Reitz

TV

- 2009 Rosannas Tochter, Director: Franziska Buch
- 2008 Geheimnis der Wale, Director: Philipp Kadelbach
Die Patin, Director: Miguel Alexandre
Das Wunder von Berlin, Director: Roland Suso Richter
- 2007 Die Frau vom Checkpoint Charlie, Director: Miguel Alexandre
Mein alter Freund Fritz, Director: Dieter Wedel
Vom Ende der Eiszeit, Director: Friedemann Fromm

2006 Neger, Neger, Schornsteinfeger, Director: Jörg Grünler
1996 Doktor Knock, Director: Dominik Graf

THEATRE

2002/03/04 Salzburger Festspiele „Jedermann“, Director: Christian Stückl

2000/01 Residenztheater München „Die Kasette“, Director: Anselm Weber

AWARDS

2008 Deutscher Fernsehpreis (Best Actress for „Die Frau vom Checkpoint Charlie“)

2007 Hans-Rosenthal-Honor-Award

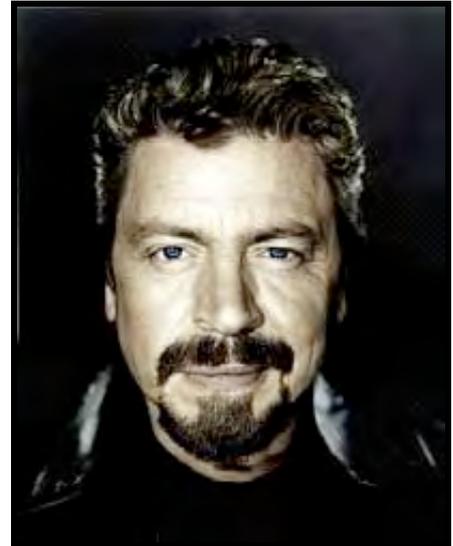
2005 Bambi; DIVA -Award

2002 Romy-Award for "Most Popular Actress of the Year in Austria"

Bavarian TV Award, Golden Camera

Adolf-Grimme-Award in Gold

www.veronicaferres.de



ARMIN ROHDE

as Menne Spiegel

Filmography (selection)

CINEMA

- 2009 Freche Mädchen 2, Director: Ute Wieland
- 2008 SAVIORS IN THE NIGHT, Director: Ludi Boeken
Schweitzer, Director: Gavin Miller
- 2007 Alter und Schönheit, Director: Michael Klier
Keinohrhasen, Director: Til Schweiger
- 2006 Herr Bello, Director: Ben Verbong
- 2004 Bluthochzeit, Director: Dominique Deruddere
Barfuss, Director: Til Schweiger
- 2001 666 – Traue keinem mit dem Du schläfst, Director Rainer Matsutani
- 2000 Das Sams, Director: Ben Verbong

TV

- 2009 Nachtschicht VIII, Director: Lars Becker
- 2008 Ein Schnitzel für Drei, Director: Manfred Stelzer
- 2008 Jingle All the Way, Director: Tobi Baumann
- 2007 Zürcher Verlobung, Director: Stefan Meyer
- 2006 Verrückt nach Emma, Director: Ulrich Zrenner
Väter, denn sie wissen nicht was sich tut, Director: Hermine Huntgeburth
- 2004 Das Gespenst von Canterville, Director: Isabell Kleefeld
- 2003 Tatort – Dschungelbrüder, Director: Lars Becker

2002 Das Wunder von Lengede I+II, Director: Kaspar Heidelberg
2002 Ein seltsames Paar, Director: Doris Dörrie
2001 Am Ende des Tunnels, Director: Dror Zahavi

THEATRE

2001-03 Schauspielhaus Bochum „Richard III“, Director: Karin Beyer
2000 Schauspielhaus Bochum „Triumph der Liebe“, Director: Patrick Schlösser

AWARDS

2004 Adolf-Grimme-Award, Best Actor, Fiction and Entertainment
2003 Bambi, Best Actor, Cinemafilm; Jupiter Award, Best Actor, Cinemafilm
2000 Golden Camera, Best Character Actor

www.abovetheline.de



MARGARITA BROICH

as Frau Aschoff

Filmography (selection)

CINEMA

- 2008 SAVIORS IN THE NIGHT, Director Ludi Boeken
This is love, Director: Mathias Glasner
The Reader, Director: Stephen Daldry
- 2007 Effi Briest, Director: Hermine Huntgeburth
Nacht vor Augen, Director: Brigitte Bertele
Warum Männer nicht zuhören und Frauen nicht
einparken können,
Director Leander Haußmann
- 2005 Vier Fenster, Director: Christian Moris Müller
- 2003 Die Zwillinge, Director: Ben Sombogaart
- 2002 Saltimbank, Director: Jean-Claude Biette
- 1991 Ave Atlantik, Director: Klaus Emmerich

TV

- 2009 Liebe Mauer, Director: P. Timm
- 2008 Polizeiruf 110, Director: S. Wagner
Soko Wismar, Director: Peter Altmann
Geschenkideen, Director: I. Monitor
Bloch - Bauchgefühl, Director: Franziska Meletzky
- 2007 Das Feuerschiff, Director Florian Gärtner

2006 Polizeiruf 110 – Eine Maria aus Stettin, Director: Stephan Wagner
Teufelsbraten I+II, Director: Hermine Huntgeburth
Der Bulle von Tölz – Feuer und Flamme, Director: Jo Hentschel

2005 Abschnitt 40 – Schutzbehauptung, Director: Florian Kern
Noch einmal lieben, Director: Anna Justice

THEATRE:

1991.2008 Berliner Ensemble
Freie Volksbühne Berlin
Salzburger Festspiele
Maxim Gorki Theater Berlin
Bar jeder Venunft Berlin

www.managementgoldschmidt.de



MARTIN HORN

as Herr Aschoff

Filmography (selection)

CINEMA

- 2008 SAVIORS IN THE NIGHT, Director: Ludi Boeken
- 2007 Die Buddenbrooks, Director: Heinrich Breloer
- 2006 Die Aufschneider, Director: Carsten Strauch
- 2003 Jazzclub – Der frühe Vogel fängt den Wurm, Director: H. Schneider
- 2002 Das Wunder von Bern, Director: Sönke Wortmann
- 1994 Beim nächsten Kuss knall ich ihn nieder, Director: Hans-Christoph Blumberg

TV

- 2008 Alarm für Cobra 11, Director: Sascha Thiel
- 2006 Die Familienanwältin, Director: Christoph Schnee
- Der Fürst und das Mädchen, Director: Axel de Roche
- Alarm für Cobra 11, Director: Sebastian Vigg
- 2005 Mein Leben und ich, Director: Jakob Hilpert
- 2003 Der Bulle von Tölz, Director: Wolfgang F. Henschel
- Stauffenberg, Director: Jo Baier
- Der Stich des Skorpion, Director: Stephan Wagner
- 2001 Die Kumpel, Director: Wolfgang F. Henschel
- Junimond, Director: Hanno Hackfort
- 2000 Adelheid und ihre Mörder, Director: Stefan Bartmann
- Wir sind vier, Director: Wolfgang F. Henschel
- 1998 Operation Phoenix, Director: Edzard Onneken
- 1997 Die Feuerengel, Director: Petra Haffter

1996 Ein sauberer Mord, Director: Gert Steinheimer
Zerrissene Herzen, Director: Urs Odermatt
1995 Polizeiruf 110, Director: Urs Odermatt
Echt Harder, Director: Wolfgang F. Henschel
1994 Tödliche Wahl (3-Teiler), Director: Peter Deutsch

THEATRE

ab 2000 Ensemblemitglied am Schauspielhaus Bochum
2002-03 Schauspielhaus Zürich
2002-03 Theater Basel

www.sandrarudorff.de



LIA HOENSBROECH

as Anni Aschoff

Filmography (selection)

CINEMA

2008 SAVIORS IN THE NIGHT, Director: Ludi Boeken
Verrückt nach Dir, Director: Andi Niessner

TV

2006 I like chinese, Director: Ursula Scheid
2006 Spiegelreflex, Director: Hans Hege

THEATRE

2007/08 Badische Landesbühne Bruchsal
Tintenherz, Director: Luisa Brandsdörfer
Peter Pan, Director: Peter Seuwen
Creeps, Director: Evelyn Nagel
Tom Sawyer, Director: Peter Seuwen
Agent im Spiel, Director: Peter Derks
2007 Theater Freiburg

Der Prozess, Director: Jarg Pataki

2005-06

Münchener Kammerspiele

Vorher / Nachher, Director: Erich Siedler

Lysistrata, Director: Dominik Flaschka

www.zentralbuero.com



LUDI BOEKEN - DIRECTOR

Filmography (selection)

CINEMA – DIRECTOR

2008 SAVIORS IN THE NIGHT

2004 Deadlines

2002 Britney Baby, One More Time (Sundance 2002)

CINEMA – PRODUCER

2009 The Vinter's Luck, Director: Niki Caro

1998 Train of life, Director: Radu Mihaileanu (Sundance 1999)

1997 Zeus and Roxanne, Director: Georg Müller

Kings for a day / Comme des rois, Director: François Velle

1996 D'amour et d'eau salée / Yasmina, Die Liebe und das Meer, Director: Edwin Baily

Alla turca, Director: Macha Méril

Lucky Punch, Director: Dominique Ladoge

1995 Diamond swords, Director: Denys de la Patellière

1994 Silent tongue, Director: Sam Shepard

1993 Hoffman's Hunger, Director: Leon de Winter

Roulez jeunesse, Director: Jacques Fansten

DOCUMENTARY – DIRECTOR

- 1985 Revolution Revisited, FR3, NOS, Channel Four
- 1984 Who Killed Georgi Markov?, BBC, VARA TV, PBS
Yankee Samurai, Canal Plau, NOS, PBS
The Other Face of Terror, A2, Channel Four
- 1983 The Prisoners of Lebanon, A2, ITV

AWARDS

- 2003 Best Feature Film – Santa Barbara FilmFestival für Deadlines
- 2000 Donnatello Best Foreign Film – Italy (Train of Life)
- 1999 audience award for Train of Life, Sundance Film Festival
- 1984 Nipkow Preis des holländischen Fernsehens for The Other Face of Terror
- 1984 Knesset Preis, Israel for The Other Face of Terror
- 1981 Emmy Award For News and Documentary for Who Killed Georgi Markov?

OTTO JÄGERSBERG, IMO MOSZKOWICZ, HEIDRUN SCHLEEF –Script

German-Jewish film director, author and actor Imo Moszkowicz, born in 1925 in Ahlen, and also a Holocaust survivor, was a long-time assistant to Gustaf Gründgens after the war before he had a long and wide-ranging, successful career directing in theatre, film and television. The following projects were developed under his direction: MAX DER TASCHENDIEB with Heinz Rühmann for film, TV Series like KLI-KLA-KLAWITTER (1974), KARSCHUNKE UND SOHN (1978) and PUMUCKLS ABENTEUER (1999), and for theatre DIE TÄTOWIERTE ROSE, NATHAN DER WEISE, TORQUATO TASSO.

He had already suggested and planned the film about Marga Spiegel a long time ago and then, in collaboration with Otto Jägersberg, developed the first script drafts based on her narrative RETTER IN DER NACHT.

Otto Jägersberg, born in 1942 in Hilstrup, Westphalian author, scriptwriter and director, has made himself a name especially with his narrative prose and numerous scripts for German television, e.g. for the TV series DIE PAWLAKS – EINE GESCHICHTE AUS DEM RUHRGEBIET directed by Wolfgang Staudte.

German Heidrun Schleef, Italian by choice, who joined the team toward the end of the script development of SAVIORS IN THE NIGHT, is one of Italy's best-known scriptwriters, having received much attention for her collaboration with Nanni Moretti. In 2006 she collaborated with him on the political satire DER ITALIENER, and earlier on the award-winning drama DAS ZIMMER MEINES SOHNES (2001), which received in 2001, among other awards, the Golden Palm, the Fipresci Preis at the Cannes Film Festival, and in three categories the David di Donatello Award.

AWARDS IMO MOSZKOWICZ

2006 Honorary member of the BVR, Federal Association of Film and Television Directors

2006 Honorary Citizen Distinction of the city of Ahlen/Westph.

2003 Upper Bavarian Culture Prize

2002 Scopus Award of the Hebrew University Jerusalem

1995 Bavarian Television Award for Best Director

1991 Grand Cross of the Order of Merit of the Federal Republic of Germany

AWARDS HEIDRUN SCHLEEF (SELECTION):

2001 David di Donatello Awards, Nomination for "Best Screenplay" for "Das Zimmer meines Sohnes"

Italian National Syndicate of Film Journalists, nominated for the Silberne Band for "Best Screenplay" for "Das Zimmer meines Sohnes"

1999 Italian National Syndicate of Film Journalists, Silbernes Band for "Best Original Script" for "Ist Liebe nur ein Wort?"

1998 David di Donatello Awards, Nomination for "Best Screenplay" for "Ist Liebe nur ein Wort?"

FILMFORM KÖLN, JOACHIM VON MENGERSHAUSEN

Producer

PRODUCTION

The company **FILMFORM KÖLN GmbH** was founded in October 2006 by film director and producer Petra Seeger and producer Joachim von Mengershausen for the purpose of producing documentaries and feature films.

Petra Seeger, since 1979 producer and director of documentaries and film portraits primarily for the WDR.

1999 Founding of the production company PETRA SEEGER FILM (SCHILLERGANG).

Since then also working as cinematographer and scriptwriter.

Joachim von Mengershausen since 1964 director, author and producer (KEIN ERSATZ FÜR PERLEN, ENDE EINER COMMUNE/Porträt R.W. Fassbinder).

At times film, theatre, and music critic.

From 1970, for over 30 years editor and dramaturg at the TV film department of the WDR. During this time films with, among others, Wim Wenders, Rosa von Praunheim, Edgar Reitz, Peter Lilienthal, Peter Handke and Christoph Schlingensief.

The first production of FilmForm, AUF DER SUCHE NACH DEM GEDÄCHTNIS, is an evening-filling documentary about the brain scientist Eric Kandel by Petra Seeger (Production, script and direction).

Premiered May 26, 2008 in Vienna, was shown for 16 weeks in Austrian theatres (Vienna, Graz and Klagenfurt).

After a successful promotional tour through the USA, it will be shown in theatres there in the fall.

Since June 25, 2009 nation-wide showings in Germany.

The feature film SAVIORS IN THE NIGHT – Retter in der Nacht is the second production by FilmForm Köln.

IN DEVELOPMENT:

MARGA SPIEGEL UND IHRE RETTER documentary by Petra Seeger

IN DEN GINSTERN (Feature film, based on an autobiographical narrative by Luc Bondy)

VATERSLAND (Feature film, script by Petra Seeger)

ACAJOU FILMS, PASCAL JUDELEWICZ

Producer

PRODUCTION

Acajou Films, the Paris based company of Pascal Judelewicz and Ludi Boeken, has recently completed the German-French coproduction « SAVIORS IN THE NIGHT » (dir: L.Boeken) and the French-New Zealand coproduction « THE VINTNER'S LUCK » (dir: Niki Caro).

The company specializes in international co-productions as well as entirely French based films, such as Laurent Bouhnik's "Q" which started principal photography on June 15th 2009 and is now in postproduction.

UPCOMING PRODUCTIONS ARE:

"JAPPELOUP" – the saga of the world's most astonishing show jumping horse (Olympic Gold at Seoul Games);

"UN MEC SYMPA" based on the new thriller by Laurent Chalumeau;

"THE C...", a comedy you will soon hear more about...;

"KINGS OF SAHEL", the African Music film;

"FREE", a hard hitting drama by Catherine Cabrol centered around the widespread practice of excision...in Europe !;

"A LETTER TO HANNY PORTER", a German-French thriller set on the Côte d'Azur;

and "LES CARNIVORES ET LES EDENTES" by Jeremy and Yannick Renier.

Acajou also produces the French adaptation of Gadi Inbar's play "MIKE – LAISSE MOI T'AIMER", a musical bio-play about the legendary singer Mike Brant.

PANDORA FILMPRODUKTION, KARL BAUMGARTNER

Producer

PRODUCTION

PANDORA FILM was founded in 1981 and established itself as distributor in Frankfurt and became a leading distribution company of international arthouse movies. In 1997 PANDORA FILM Produktion was founded as production division based in Cologne. Their aim is to cooperate continuously with writers and directors who develop their own and unmistakable cinematic language.

Selected recent productions & co-productions:

2009 GIGANTE, Director: Adrián Biniez

HUACHO, Director: Alejandro Fernández Almendras

A RATIONAL SOLUTION: Director: Jörgen Bergmark

SAVIORS IN THE NIGHT, Director: Ludi Boeken

ON THE PATH, Director: Jasmila Zbanic

2008 35 RHUMS, Director: Claire Denis

THE STRENGTH OF WATER, Director: Armagan Ballantyne

33 SCENES FROM LIFE, Malgoska Szumowska

TULPAN, Director: Sergey Dvortsevov

TEZA, Director: Haile Gerima

O'HORTEN, Director: Bent Hamer

2007 DIE UNERZOGENEN (The Unpolished), Director: Pia Marais

MADONNEN, Director: Maria Speth

HOPE, Director: Stanislaw Mucha

DISENGAGEMENT, Director: Amos Gitai

IN DEVELOPMENT:

HOCHZEITSPOLKA (AT)

Director : Lars Jessen

IM ALTER VON ELLEN

Director: Pia Marais

MEDIANERAS

Director: Gustavo Taretto

920 SACRAMENTO

Director: Wayne Wang

RUMPE & TULI

Director: Samy Challah, Till Nachtmann,

Stefan Silies

www.pandorafilm.com

3L FILMPRODUKTION, WERNER WIRSING

Producer

Werner Wirsing was born in 1947 in Dortmund. After a successful career in other branches of business,

he founded e-m-s New Media AG, the first producer and supplier of DVDs in Germany.

Today, e-m-s New Media Group is an entertainment company with almost 100 employees.

The company went public in November 2000.

Its business segments are film distribution and production, home entertainment, licensing and music.

Werner Wirsing is the exclusive board and principle shareholder of the company.

Wirsing has produced several German films, such as GOLDEN ZEITEN and DIE AUFSCHNEIDER.

Additionally, he has produced the international co-productions 2 DAYS IN PARIS, directed by Julie Delpy and the genre film HORROR 101.

Recent works include MANOLETE, from Oscar nominee Manno Meyjes starring Penelope Cruz and Adrien Brody.

Wirsing is also completing production on the film OB IHR WOLLT ODER NICHT, directed by Ben Verbong.

San Francisco Chronicle

Marga Spiegel's memoir inspires film

Ruthe Stein, Chronicle Movie Correspondent

Friday, July 30, 2010



Director Ludi Boeken (left), Marga Spiegel, actress Lia Hoensbroech and Spiegel's great-grandson Isaac Sattler on opening night.

Photo: Jasna Hodzic / The Chronicle

The San Francisco Jewish Film Festival sent a car to pick up its guest of honor - 98-year-old Marga Spiegel - and chauffeur her from an opening-night party to a screening at the Castro of "Saviors in the Night," based on her memoir. But Spiegel decided to walk, even though she was wearing heels.

Dressed in a black-and-white print dress and green sweater, her hair meticulously coiffed - she had it done before she left Germany and slept in a hairnet while here - Spiegel proved indefatigable all evening Wednesday. She sat through the film, which tells how a Catholic family saved her from a concentration camp by hiding her on their farm, then headed to the after-festival party. People came up to her to tell her they had no idea that Germans had protected Jews during World War II.

"There were so many people (at the party) - I would still be standing there now if I had stayed longer," Spiegel said with a laugh, bright and early the following morning.

She wrote "Saviors in the Night" almost 50 years ago, way before anyone was writing about "righteous Germans" who saved Jews from the crematorium. It was the kind of story Steven Spielberg would famously tell in "Schindler's List" in 1993.

Spiegel's experience was more intimate and more unbelievable. Right before a mass deportation of Jews, her husband, a horse handler in north Germany and a World War I hero, entreated a soldier buddy to harbor his wife and daughter on their family farm.

"I thought my husband was crazy," Spiegel recalled. "The farm was only a few miles

from where we lived. I thought never in a million years would someone not recognize us."

Despite her fear, she and her 4-year-old daughter, Karin, moved in with the Aschoff family, assuming Aryan identities. For the 2 1/2 years of their stay, there was no such thing as a normal day. She had to always be vigilant.

Still, Spiegel said, "you can't live in fear every moment. There are moments when you forget, when you peel the potatoes or hang the wash. And I had a young child I had to engage."

Her husband, Menne Spiegel, who was recognizable because of his dealings with horse owners, was hidden deeper in the farm. He would have been discovered several times if it weren't for Germans who were willing to put themselves at risk by tipping him off that the SS was on its way. Marga Spiegel would go for weeks at a time not knowing whether her husband had been captured.

After the war, Marga wanted to move to America or to Israel. But Menne insisted on staying in Germany.

"He felt there was no other country that could have supported him in his profession or where he would have a better life," Spiegel said of her husband. "He didn't speak any other language. He wanted to continue working off the land he owned."

So they moved back to the town where they lived before the war, less than 20 miles from the farm that had sheltered them.

It was her husband's idea as well that she write about her World War II experience. He felt she had to chronicle it for future generations. As a result of Spiegel's memoir, the Aschoffs were acknowledged by the Israeli government for their role saving Jews, and their names, along with 495 others who did the same, are on a wall in Israel.

Although her book has sold steadily, it took decades for a movie to be made of it. "Nobody was ready to deal with the theme," Spiegel recalls. "Nobody was willing to put money toward the project. Nobody wanted to touch this."

For "Saviors in the Night" to get made took the passage of time and a new generation of Germans eager to hear the full story of the war. Veronica Ferres, a famous actress in Germany, was determined to play Marga, and her production company helped get things rolling.

Director Ludi Boeken said he would return often to Spiegel's book for inspiration. "What I found very significant was Marga's description of the people."

For Spiegel, the film opened up a new world. She has attended all seven of the festivals where it has played, beginning with Locarno in Switzerland.

"At 4 in the morning, she was at an outdoor bar. I had to make her go home because she had a press conference at 9 a.m.," said her granddaughter Felicia Lipansky, who lives in Berkeley.

"If the book is good, that makes the film good and makes the discussion good," Spiegel said. "When I wrote the book, I had no idea it would take me to all these countries and to ideas much greater than being tied to one country - ideas that are global."

THE FORWARD

Saviors at Nazi Ground Zero

Remembering the Good Germans

By Eva Fogelman

Published January 11, 2010

Steven Spielberg's "Schindler's List" introduced the world to the improbable enigma and moral dilemma of a German Nazi Party member who rescued Jews. The combined commercial forces of Spielberg and the Hollywood image-making machine turned Oskar Schindler into a larger-than-life hero.

The New York Jewish Film Festival, presented by the Jewish Museum and the Film Society of Lincoln Center, features a less glitzy although no less sobering portrait of Germans doing the right thing despite the enveloping Nazi evil that surrounded them, with its gripping opening night film, Ludi Boeken's "Saviors in the Night."

The film is an unsentimental and yet hair-raising recounting of the risks taken by German Nazi Party members — essentially, peasants from Westphalia — who sought to save a Jewish family from certain death.

The festival opened January 13 with a film that celebrates the moral courage of Germans rather than the more conventional and convenient depiction of Germans as monsters is a curious and brave choice for the New York Jewish Film Festival. After all, few films about German rescuers have been made. Most have been about the heroic righteous gentiles who happen to be Poles, Danes, Dutch or French. One notable exception, aside from "Schindler's List," is Leonard Gross's "Last Jews In Berlin," the true story of Countess Maria von Maltzan, who rescued her Jewish boyfriend and others through a network that sheltered Jews in Berlin.

The story of rescuers, particularly German rescuers, is perhaps too emotionally threatening to those who prefer their Nazis to be predictably murderous and sharply fanged. Anything less also challenges the presumption, popularized by Daniel Jonah Goldhagen's "Hitler's Willing Executioners: Ordinary Germans and the Holocaust," that Germans were basically "eliminationist" antisemites.

"Saviors in the Night," based on Marga Spiegel's 1969 memoir, "*Unter Bauern: Retter in der Nacht*," presents ordinary members of the Nazi Party as being quite capable of resisting not only the rampant Nazi propaganda, but also the remedy of a Final Solution to rid Germany of the misery caused by its Jews. For some Germans, in fact, the Jews were human beings — just like themselves.

Boeken's own family saga resonated with the themes of Spiegel's memoir. Farmers in Amsterdam hid his Jewish parents, and he grew up in Israel, obviously enamored of the kind of men and women who would risk all for the sake of remaining moral in a world of madness.

Ironically, given Germany's sensitivity about never wishing to appear insensitive regarding the Holocaust, Boeken was told that the German government would not subsidize a film in which the prominent characters were both Nazi Party members and rescuers. The latter were, apparently,

always virtuous and worthy of a feature film, while the former are inexorably beyond contempt. So the film became a collaborative venture among Holocaust survivors, their descendants and German Christians of all generations — all for the purpose of redeeming the irredeemable.

The saviors depicted in “Saviors in the Night,” however, have their work cut out for them. The film tells the desperate tale of Siegmund “Menne” Spiegel (Armin Rohde), a horse tradesman married to a Rothschild. When the last Jews in Westphalia are deported east in 1943, Menne bumps into a fellow Iron Cross comrade and asks if he could find refuge on his farm. Heinrich Aschoff (Martin Horn) does not hesitate to offer refuge — but only to Menne’s daughter and wife, who are sufficiently tall and blond enough to pass as Aryans.

Rescuers, after all, are not merely daredevils on a suicide mission — they also want to survive, and are often forced to offset their moral judgments with shrewd calculations. Menne’s dark features make him stand out among the general German population, so he is forced to hide elsewhere, moving from farm to farm, all the while escaping detection and the certain fate of the resettled Jew.

This understated German film with English subtitles, shot in 16 millimeter and blown up to 35, eloquently directed, sparingly but authentically portrays the daily lives of the victims, rescuers, perpetrators and bystanders on the farm and their interactions with fellow townspeople.

Menne’s wife, Marga (a keen performance by Veronica Ferres), prepares her daughter for the new identity the family will take on as ordinary farmers sharing a home with Nazis who attend church and are depicted as ideologically diverse and complex. Heinrich’s son is volunteering to go to war, while Heinrich’s wife is proud of the sacrifice the family is making for the Fatherland. Heinrich’s daughter — to put a complicated cat among the pigeons — is dating the local Nazi youth group leader.

For a foreign film on an indie budget, the movie provides the kind of rollercoaster tension of a Hollywood thriller. Menne manages to remain one step ahead of those who wish to denounce him. In homage to moral ambiguity and human complexity, at the film’s end the American liberators cannot so easily separate the collaborators from the sympathizers, or the Germans from the Jews.

Although those Germans who are honored at Yad Vashem as the Righteous Among the Nations did not change the course of history, it is almost unimaginable to think that some people managed to remain human — even among the monsters. Yad Vashem has acknowledged 300 Germans worthy of this honor, although there were probably many more whose names were never known, because the Jews they sought to save were either caught, deported or killed. In Berlin alone, 5,000 to 10,000 Jews survived in hiding. This would not have been possible without the help of non-Jews.

Yad Vashem ultimately honored the German farmers in “Saviors of the Night.” Spiegel is now 97 years old and is the only survivor in her family.

“Saviors in the Night” challenges the many simplistic notions about good and evil, public and private behavior under conditions of extreme terror, and the impossible choices and self-discoveries that arise from wrestling with moral dilemmas. If nothing else, the film places those who purport to be innocent bystanders in the harshest spotlight of all.

Eva Fogelman is the author of “Conscience and Courage: Rescuers of Jews During the Holocaust” (Nominated by Anchor Books for the Pulitzer Prize, 1995) and is the founding director of the Jewish Foundation for Christian Rescuers (now the Jewish Foundation for the Righteous).