

**CONCORDE FILMVERLEIH**  
presents a  
**Studio Hamburg Letterbox Filmproduktion**  
**Tele München**  
**Get Reel Productions**  
production

# ROSENSTRASSE

Direction and screenplay  
**Margarethe von Trotta**  
Co-writer  
**Pamela Katz**  
with  
**Katja Riemann - Maria Schrader - Jürgen Vogel - Martin Feifel - Fedja van Huêt**

Production  
**Richard Schöps - Henrik Meyer - Markus Zimmer**

Promoted by FilmFernsehFonds Bayern, FilmFörderung Hamburg, Filmboard Berlin-Brandenburg, FFA, BKM, Eurimages, Dutch Film Fund, Cobo Fund

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## Synopsis

Ruth Weinstein (JUTTA LAMPE), a New York woman, has just buried her husband. In her grief she ponders her orthodox Jewish religion, and arranges a 30-day mourning period for the whole family. What is more, she disapproves of the marriage of her daughter, Hannah (MARIA SCHRADER), to the South American Luis (FEDJA VAN HUËT). Hannah has no idea what could be causing this obstinate behaviour. In order to find out why her mother is behaving so strangely, Hannah makes her way to Berlin to look for clues. There she gets in touch with the now 90-year-old Lena Fischer (DORIS SCHADE), who finally breaks the wall of silence.

As a young woman, Lena Fischer (KATJA RIEMANN) had come across the little girl called Ruth in a street in Berlin by the name of Rosenstrasse. This was the place where, in 1943, hundreds of women had gathered to demonstrate against the deportation of their Jewish husbands, who were imprisoned there at the Jewish Welfare Office. Lena was looking for her husband Fabian (MARTIN FEIFEL), and Ruth for her mother. After a despairing struggle with the National Socialist authorities in which Lena's brother Arthur (JÜRGEN VOGEL), an astonished army officer, also became involved, the incredible actually happens.

The prison gates open and, like many other women, Lena is indeed able to embrace her beloved husband once again. But Ruth's mother remains missing, and so Lena takes little Ruth under her wing, thus saving her life amongst the turmoil of the last few years of the war.....

## News Release

With an impressive ensemble of first-class national and international actors led by Katja Riemann (**The Pharmacist**), Maria Schrader (**Aimée and Jaguar**) and Jürgen Vogel (**Life is All You Get**), the renowned and multiple prize winning filmmaker Margarethe von Trotta (**Rosa Luxemburg**, **Marianne and Juliane: The German Sisters**) tells this authentic abridged story of events that took place in Berlin during 1943. What happened there was a result of the courage of a handful of committed women and saved many from a certain death. **Rosenstrasse** is a lavishly produced drama about friendship and solidarity with an instinct for historical detail, an impressive example of unconditional love.



## *Production Notes*

In the same way that the events that took place in Berlin's Rosenstrasse about 60 years ago were remarkable and almost unbelievable, the story created by Margarethe von Trotta for the film of the same name is thrilling and exciting. It begins with a conversation between Richard Schöps, Markus Zimmer and Henrik Meyer, producer of Rosenstrasse Schöps reminisces: "In the year 2000 in Berlin I met Margarethe von Trotta for the first time. She told me about the Rosenstrasse story, which I had never heard of before then. I was quite taken with it, finding the material great. I particularly liked the women's protest, which was unique."

Volker Schlöndorff had already tried to get the project off the ground in 1995 when he was head of Babelsberger Filmstudios. After he had made it clear that he had no objections to tackling the material once again, in October 2000 the screenplay promotion was submitted to the FFA (Filmförderungsanstalt, or German Federal Film Board), where it was promptly accepted. Moreover, an ideal production partner was found in the Tele-München-Gruppe. Richard Schöps recalled that "Henrik Meyer had prepared a meeting in Munich and we presented our request to Markus Zimmer. He was immediately very enthusiastic about the idea and spontaneously accepted."

### **No compromises on the budget**

When preparations for the production were underway, it quickly became clear that such an expensive project could not be realized with German promotional funds alone. The filmmakers nevertheless initially tried to make the budget structure as clear as possible, which was a challenge for this kind of story about a protest that had to be told in images, thus needing large numbers of extras and people with minor parts. So this was no easy task for the producers. "It was also difficult to find a suitable set. Then, in a

former textile town, we did find suitable themes. And there was, of course, also the street in Babelsberg in which **Sonnenallee** and **The Pianist** were shot. And that was in fact Trotta's preferred set. On top of all that, we had to have an unscathed Rosenstrasse as well as a badly damaged one, as the first bombs fell on Berlin in March 1943. Margarethe von Trotta was very keen for that to be portrayed realistically. So there wasn't much scope for flexibility as far as the budget was concerned."

Eventually, Markus Zimmer managed to spark the Dutch company Get Reel Productions, the workplace of the two young producers Errol Nayci and Volker Struycken, with enthusiasm about **Rosenstrasse**. By the end of May 2002, the budget now stood at 6.5 million euros making it possible to enter the real preparatory phase. While for the main cast Katja Riemann and Maria Schrader had been the production teams' favourites for some time, other major parts as well as numerous minor roles had yet to be filled. On this subject, Schöps said "There was an extensive casting with Sabine Schroth. During the course of that, we quickly came across Jürgen Vogel. And then the more minor roles were taken by absolutely top-notch actors. That has also added to the quality of the film."

"We also thought about something special in regards to the Rosenstrasse layout." The 1940s should be shown in a different shade of colour than the present day. Franz Rath, Margarethe von Trotta's cameraman with many years experience, had the idea of bleaching the scenes out and then copying them. The producer's courage was thus also tested, as he remembers with trepidation, "There is, of course, no guarantee for this work from the company doing the copying or from the raw film supplier. We nevertheless took this risk. To begin with I was quite careful, but then the first few samples convinced me. Because this is exactly what gives the film its unique look."



## Unique picture and sound aesthetics

Special attention was also paid to the sound. This was because the mixing of the flashbacks was not compiled as realistically as is usually the case. The reason for this is that the filmmakers believed that sounds, noises and atmospheres are perceived differently in memories. That was why in *Rosenstrasse*, doors may have slammed shut more loudly than was realistic. This a question of so-called remembered images. The director and her team wanted to use this method to demonstrate that a theme can be incorporated not only in a historical and documentary way, but also aesthetically and artistically.

The *Rosenstrasse* street that was constructed on the open terrain of the Babelsberger Studios was not in fact true to the original one, but its style nevertheless corresponded to the 1940s. Here, the filmmakers confronted with a further challenge, i.e. the lighting arrangements, as it was not possible to have the full moon shining constantly. So helium filled balloons were used to give the street a “discreet, soft light”.

As always with a production on this scale, the *Rosenstrasse* team had to struggle against the adversity of the weather. Schöps said, “It was October 2002. Sometimes it rained, sometimes the sun shone. We had a street of houses upon which the setting sun lit up the set from a certain angle every day. At that point we had to stop working systematically, but what made things worse was that at this time of year, from four in the afternoon there is virtually no more daylight available. But the team also managed to overcome this problem magnificently.”

At times, up to 500 extras had to be moved during a single day's shooting of *Rosenstrasse*. The make-up and wardrobe departments had to start work as early as five in the morning if they were to stand any chance at all of getting through their work quota. Here too, Margarethe von Trotta relied on colleagues she had worked





with successfully on earlier projects. One of those was costume designer Ursula Eggert, who also proved herself this time around.

### **Masterly performance of organization and logistics**

Because almost all the major German promotional institutions played a role in the financing of the film, special consideration had to be given to the logistics. Schöps remembers “We wanted to have a united crew. In this respect, from the start we put together a team of people from Munich, Hamburg and Berlin. We only replaced personnel in a very small number of positions. Only a small team went to New York, but still included our make-up artists and equipment personnel. Fulfilling all the different regional effects was also a real puzzle. The Dutch co-producers also provided a variety of means for the project. Not only did their countrymen fill some of the succinct minor roles, but they also took charge of the music. They brought in the 90-musician Hilversum Orchestra.

The recordings were completed in only three days.

### **54 red roses for the director**

The shooting of *Rosenstrasse* was completed on 18th December 2002 in Munich on schedule after exactly 54 days of shooting. The producers had thought of something very special for this day. “We wanted to present Margarethe von Trotta with 54 red roses and one white one. So we asked the recording manager to tell us when the last clapperboard would fall, because we absolutely wanted to be there at that time. On the last day, by 11 am he called us, saying he thought that the last clapperboard would fall in just five minutes time. And we had expected it to be at 7.00 pm. We asked him to delay everything a little, and we were then able to make the ceremonial presentation of the enormous bouquet of roses.”

# Margarethe von Trotta

## on Rosenstrasse

*The Rosenstrasse project has been accompanying you for the last ten years... How and when exactly did it all begin, and how did you get the material for it?*

Between the end of 1993 and the beginning of 1994 when I was editing **The Pledge** at the Studio Babelsberg, Volker Schlöndorff, who was then still in charge of the studios, came to me with the story, and at the same time he introduced me to Daniela Schmidt, who had made a film documentary called **Resistance in Rosenstrasse, Berlin 1943**, who I did not know until then. Daniela was very easy to approach, and, because she had made friends with some of the contemporary witnesses she'd interviewed for her film, she seemed to me to be close to the idea that a movie would also be made about the events in question.

She rightly thought that these events were much too little-known, but that they would deserve being exploited. She made it clear to me that she was willing to let me use all the material and interviews that she had done with the Rosenstrasse contemporary witnesses, and which she had recorded in writing, since unfortunately not everything can be used in a film. Through her mediation, I then met ten people and questioned them. It was only after these impressive personal encounters that I really became motivated.

*How did things then progress? Did that result in you writing the first screenplay version?*

Yes I remember how – in the summer of 1994 – I wrote the first pages in the Berlin Academy, as I was living in Berlin at the time. That was still a very simple, chronologically told story, initially only dealing with the time after 27 February, the day of the latest major raid on Berlin and on which the remaining Jews were taken from the factories and from their homes to five refugee camps, one of which was in fact in Rosenstrasse, until 5 and 6 March, when the first ones were released. And at the same time, I went to see the places where all this had happened. Of course, most of these were no longer there, only the streets, and occasionally a memorial such as the one in Levetzowstrasse, the place where, strangely enough few people realize, Berlin's largest synagogue once stood.

In addition, I read endless literature, which is something I do for every film, and I feel it is a great privilege, and even a pleasure, had it not been as painful as it was in this particular case. The history of the Jews, the history of the Jews in Germany, the history of National Socialism, books by Lien Feuchtwanger, Primo Levi, and Elie Wiesel, to name but a few of the writers... Sometimes I was really unable to continue because the reading had taken such a toll on me... Of course, I already knew most of the facts, but it's different when you know that you have to learn it in order to be able to portray it. That doesn't mean, of course, that I had to reconstruct Auschwitz as Spielberg did in **Schindler's List**, but I did have to go through everything. I then also went to Auschwitz, which is something I had always feared.



I learned from one of the contemporary witnesses that 25 men who had already been taken there from Rosenstrasse were brought back following the release of the others. But they were not handed back to their wives directly, rather imprisoned in another camp near Berlin, which at least was not an extermination camp.

*The financing is not supposed to have been easy..*

When the screenplay was ready, Volker Schlöndorff in Babelsberg had the figures worked out, and the budget came to ten million German marks. That was expensive, and he asked me to reduce it. That could only be done by scrapping some of the scenes, so I had to take a completely different approach for the second version. That was when I came across the story of the little girl called Ruth, a character I'd discovered in another film documentary called *Liberation from Rosenstrasse* by Michael Muschner, whose mother was imprisoned at Rosenstrasse and who had managed to speak to her mother briefly, and her meeting Lena, which was another of the facts uncovered by the film. Whereas the first version described the general situation in the city and dealt with many different people, I now tried to reduce the events to a handful of people. That suited me better. In my films, I usually deal with individual people and their personal destinies, since history actually occurs within the private lives of the characters. I have always been fascinated by the way people cope with the time and the point in history in which they find themselves, which of course, they cannot choose themselves. Will they simply become victims, or will they try to find an escape from the role

of victim? In this respect, I was in fact quite lucky to have to change the screenplay.

In 1995, the screenplay was submitted to several promoters by Studio Babelsberg, but was promoted nowhere. For at least two years, we believed that we could still manage it somehow, in the spring we said we would be shooting in the autumn, and in the autumn we expected to be shooting in the spring, but nothing happened. What did happen is that I travelled to Poland in search of a set, to see whether we could shoot there with the help of a Polish co-production company, but in vain. In the end, all the participants knew that we wouldn't do it, and we gave up. In the winter of 1996 we thought we had buried the project forever...

*Then the TV films began with Winterkind (1997) followed by Dunkle Tage (1998) up to the four-part mini-series Jahrestage (2000)...*

...yes, that was what saved me. And I'm still grateful today to Gunter Witte (formerly WDR) and Martin Wiebel (dramatic advisor) that they suggested shooting *Winterkind* to me. Until then I had turned down making a television film in an unjustifiably arrogant way. But today it's clear that that was the turning point, as television enabled me to survive and also to learn. It is very demanding to have to cope with less money and with far fewer filming days than in the case of a film for the big screen. That was very salutary. After a large budget such as the one I had had for *The Pledge*, still to be able to bake a good cake with few ingredients enjoyed by the guests!



... After that, it was a relief simply to be able to do cinema once again as usually you only get one opportunity to... and the big screen was the beginning of our dream, and we became directors in order to realize that dream.

Finally, in 1999, Martin Wiebel had brought the material back from the dead. He had previously made **Gloomy Sunday** with the producer Richard Schöps of Studio Hamburg Rolf Schübels. And he believed that now was probably a more convenient time to make **Rosenstrasse** than earlier during the German “Comedy Period”. He also believed that, following the change of government in 1998, it was possible to detect a recognizable change in the way the Nazi past was dealt with, namely in the form of compensation for forced labour. That also raised my spirits. Studio Hamburg decided to take part, which surprised me because it chiefly makes material for television, but I think that Concorde-Filmverleih, which had already made three of my films (**Rosa Luxemburg**, **Fear and Love**, and **The Pledge**) proved decisive.

I once again wrote a completely new version, based on the old ones and reduced but broadened by a connection with the present, which begins in present-day New York. In the meantime I had read about how the subject of the Holocaust had been avoided in the years since the end of the Second World War, about how people dealt with the question there, how, as a survivor, you were not allowed to talk about it, how you had to simply forget the past as quickly as possible and look towards a “bright American future”. So the effort to forget was almost as great as ours, with the exception that, in the case of the Americans, it was likely to have been a result of the “positive thinking” attitude.

Only very gradually, similarly to here in Germany, consideration of what had been done to the Jews in Germany began, and ended with the opening of a Holocaust Museum in almost every large town or city. The Jews who went there from Europe, like Ruth, the little girl, after the war, were therefore expected to forget. The problem was that, for such overwhelmingly painful memories there is no forgetting, only suppression, so Ruth had to suppress her memories, and the new pain she now had to suppress in the form of the loss of her husband brought the suppression back into the conscious mind in an almost shocking way. The film now begins with this memory shock.

I asked Pam Katz (screenplay writer, wife of cameraman Florian Ballhaus) to contribute to the writing for the American part as co-writer. Pam lives in New York and it was extremely helpful to work with her. She is a real workaholic, enthusiastic and at the same time critical, and her suggestions went far beyond the purely American part.

*After all these obstacles and difficulties – what really spurred you to make this film?*

There are many different aspects, and you can, of course, never explain exactly why you want to make a film. We should begin with the rational aspect; I first ask myself what has happened in my own biography or film script. I once, perhaps thoughtlessly, announced that by the end of my film career, I wanted to have described the whole of the 20th century. **Rosa Luxemburg** had already taken me up to 1919. With **Jahrestage** I had dealt with the periods before and after the war. I portrayed 1968 and the 1970s in **Marianne and Juliane: The German Sisters**. The Berlin wall years between

1961 and 1989 were the theme of **The Pledge**. What was missing from my “20th century collection” was a film dealing with the greatest damage from Germany’s darkest period, a film telling the story of the Nazis’ extermination policy. The Angelus Novus, the Angel of History from Walter Benjamin’s *The Making of Paul Klee's Career*, which turns to face history, but from the storm of progress, was important to me.

But, above all, the resistance of the women of Rosenstrasse was almost virtually unknown until 1989, it was a forgotten miracle of the courage of the women’s convictions. The fact that these women had lived through the uncomfortable truth, even though the alternative of turning away or of taking part existed, had led to their resistance remaining forgotten. Sixty years after these events it was important to express this incredibly steadfast loving honour.

*Rosenstrasse lies in the centre of Berlin...*

...it’s a small street close to the Alexanderplatz. The oldest synagogue in Berlin stood in Heidereuthergasse, a narrow street that turned off Rosenstrasse, at that time. And, in Rosenstrasse itself, there was a Jewish Community Welfare Office which, at the time when the film was set, had been converted into a refugee camp.

The unusual thing about Rosenstrasse was the success of these women. The fact that they gathered and protested there at all is totally impossible to imagine in the face of the history of National Socialism, and the fact that these were women protesting once again comes back

to a personal aspect: my films are usually about women, that’s my prison!

On the one hand, the women who voted for Hitler at the time were in the majority. Without them, he may not have come to power. They had surrendered to him like a bridegroom, just like religious women in the Middle Ages who worshipped Jesus as their bridegroom. Hitler’s success was to a large extent based on this love, the dedication and enthusiasm of German women. And on the other hand, in Rosenstrasse there were uncompromising women who were protesting against him and fighting for their Jewish husbands. This contradiction, the age-old German virtue of loyalty – which over the years, has sometimes been applied to undeserving causes – and these women were immeasurably loyal; which was one of the reasons why the soldiers in Rosenstrasse could not easily shoot at them. The only thing they could do was to try to intimidate them. After all, these were Aryan women who had always done and fulfilled exactly what was asked of them: to be loyal to their husbands.

This is possibly the heart of the matter: i.e. that this was not a political demonstration in the usual sense. These women did not intend to act as a political group, but each of the women was in search of her own husband, and each of them had finally arrived in Rosenstrasse. And had stayed there. The individual proof of love of each and every woman. Moreover, they did not see themselves as heroines, they were afraid, they were in despair, their courage was a result of their despair and they reacted as one would react in an extreme situation, in a way that, under other circumstances,

they would have been incapable of acting.

Nobody has ever been able to explain to me how they all came to be in Rosenstrasse, but what is certain is that the authorities had given them no information. It has been said that they used the so-called Mundfunk, or grapevine, to pass information on by word of mouth. It seemed to me that they were all telepathically linked to their husbands and that they were attracted to them as if by a force field.

*...there is a Trotta-style leitmotif in many of your films, and this is also the case here: the personal story of the individual woman becomes history in a more general way....*

...yes, that's exactly what makes me act time and time again. I don't even know myself why this is what always happens, particularly as in this case I was "drawn" to the theme, it didn't come from me, but it was suggested to me from outside.

I still remember how it was in the case of Rosa Luxemburg, and at the time the actor Jan-Paul Biczyski, who has played parts in a few of my films and whom I called my guardian angel, said to me, "Your film is already written into the universe." That was a year before we started shooting! There is perhaps another reason why I wanted to make the film. Memory. I've always been very curious as to how it works. And here I am able to demonstrate that there are two different types of memory. There is Ruth, who is overcome by it in a moment of defencelessness, who had spent a lifetime successfully suppressing it. She is still suffering the pain because for her, memory is linked to a deep wound. On the other hand, there is Lena. She readily tells her story "as if it

all happened yesterday". For her, memory is that of a victory (even if it was only a "small ray of light at a very sinister time"), and therefore she does not need to suppress what she experienced, her memory is light and the shadows are only a result of the epoch, they do not come from within her.

*Nobody knows either approximately how many women were present, nor why in the end they escaped together with their freed husbands.*

No, the evidence about all that varies a great deal, even according to the contemporary witness with whom I've spoken. The numbers range from 150 to 1,000. Wherever the events in Rosenstrasse are written about I find different figures. There is no way of checking the information. What I wanted to show above all was that to begin with there were very few of them, and that as the days went by, the numbers grew and grew, that to begin with they were silent, but that they suddenly began to express their protest in words, that the more they were obliged to give up hope, the louder their protests became.

The same is true of the very reason why those in custody were finally released. Up to now, no historian has been able to establish any solid proof on this subject. Here again, opinions vary widely. Many, even most of the contemporary witnesses believe that the women were indeed responsible, and far fewer believe that it was thus planned from the outset, so that the prisoners could be categorized in such a way that those with no Aryan partner or relatives who were due to be deported could be used as replacements in bureaucratic positions. But if this were indeed the case,

I wonder why so many children were also interned, 14-year-olds, who would have been too young to fill the positions. So there are uncertainties and contradictions – which nevertheless do not belittle the courage of the women.

Their story is and remains one of the courage of their convictions, since they must have assumed that the prisoners were destined for Auschwitz or another camp. They all knew more or less for certain that “the East” did not offer brilliant chances of survival. In this respect, the women on the outside, as well as the men on the inside, were justifiably afraid. And the fact that, despite their fear, these women did not allow themselves to be driven away, is for me the most important and exemplary aspect of the whole story.

*How close are you to true destiny and to what extent has fact been transformed into fiction?*

A film director, unlike a historian, must tell a story, a fiction, about a historical event such as Rosenstrasse, upon which we have built up reports of experience and participation, facts and questions, varying details and points of view, on the basis of the facts. My *Rosenstrasse* does not attempt to reconstruct reality in a documentary play. I have put together and offered my own view. It was by no means clear from the outset which people and facts the film story would portray.

But when you delve back into history, it has to be re-lived. I never make a film simply for the sake of history. No, I always have to discover and bring out the things that interest us and touch us as people living in the present.

I believe this is the only way to make a historical film interesting.

There are, of course, transformations. For example, I used several real people to play a single character, thus moving the people around, then I brought them back and developed new characters. This makes the situation authentic, and everything that happens to the people has in some way already happened, even though the characters are fictitious.

*...is there a form of identification for yourself amongst all this? Lena, possibly?*

No, in fact there isn't, they are all equally close to me. It is the same as in most of my other films. I always feel that I must divide myself up into two or three women as one woman would not be able to bear my many contradictions. So there are many characters to represent what you are yourself, what one experiences personally. **Rosa Luxemburg** was possibly the only exception to this, where all these contradictions came together in one person – power and weakness, anger and fear.

It would, of course, be obvious to equate me with the character of Lena in this film, the aristocratic woman who brings her hereditary arrogance with her, who shows strength but who is also helpless because of love and the will to save her husband. She initially breaks down after having seen Goebbels, when she exposes herself to humiliation, which does not bring her success. At that point, her identity is undermined. Going to Rosenstrasse lifts her up, but going to Goebbels brings her down.

Then there is Klara, the office worker, who, unlike Lena, does not have a brother to help her, who has no-one to support her, who cannot live alone because her husband is her source of power. She goes to Rosenstrasse and stands there like all the others, but unable to endure the thought that he may already have been transported away, she finally kills herself. This kind of abandonment in the world, being weak, having nobody to protect you, I've also been through that. Thus the characters of both Lena and Klara were within me.

*In fact, Rosenstrasse is much less a film about history and much more a film about love, on different levels and in different groups.*

In fact you can actually go through it. It begins with Ruth in the present day, the adult Ruth who had loved her husband, and he her. He abandoned her through death. That is the starting point of the story. It is the trigger. Two people who have loved each other are separated, one of them dies, and something is devastating the other, which until now it had been possible to suppress, namely that as a child, Ruth had already been abandoned. Then there is Ruth's daughter and her fiancé, Luis, the marriage of whom has already been announced, but which, suddenly, is no longer accepted by Ruth. So Hannah is fighting simultaneously for two loved ones, for Luis and for her mother, whom she only begins to understand when she learns more about her earlier history. Because for as long as you don't know your parents' history, you cannot know yourself. And in her case, her mother's history is at the same time the history of the Jews in Germany. Then there is the love between Lena and Fabian,

which only symbolizes all the other love stories. These women living in intermarriages had been called upon for the previous ten years to divorce their husbands, and were often defamed as "whores of Jews". Lena stands for all of them, so to speak. And finally, there is the love between Ruth and Lena, whom she chose as a second mother. Loving louder..."Though lovers be lost, love shall not, and death shall have no dominion...". A line of a poem by Dylan Thomas, which is also quoted in the film.





## *Katja Riemann on Rosenstrasse*

*What led you to Rosenstrasse, and how did the project come to you?*

In 2001 I got the screenplay from Henrik Meyer, one of the three producers. I did in fact know something about the story, but far too little, and I was then able to immerse myself completely in the narrative. For me, the most magnificent aspect of the whole thing was having the opportunity to work with Margarethe von Trotta, and even to be allowed to read a screenplay she had written. Many, many years ago, I was sitting on the sofa at the home she shared with Volker Schlöndorff in the lounge in Munich – for me, that was also a great experience, and it was also a clue that one day I may work with her. And now, about 15 years later, something has finally come of it...

*What made this project so special for you?*

I have never before followed a film so closely as this one; would we manage to do it, would it be promoted, would the money be found to finance it? I was, of course, always interested in whether we would get the money together to do all the debut films I made with students. But this was different, particularly in times like these. When we started, the stock market crashed, and the question was raised as to whether the money would be found to make the film. And I also remember that at the same time there was another American screenplay for a second *Rosenstrasse* project with Sharon Stone. And the Americans even had the cheek, as I see it, to submit the project to the German promoters. For a short

time, that shadow was hanging over us. And I was already thinking to myself, “You see, as soon as you get the opportunity to work with Margarethe von Trotta, something goes wrong.” I was really scared. A Hollywood film on this subject, our history, with which we still have a lot to do ourselves – each of us individually, as well as in the most diverse art forms. But then it turned out that we were promoted, and so the shadow vanished.

*When you finally accepted, how did you feel?*

One thing I can say with certainty; it was one of the rare moments in my career in which my enthusiasm was both personal and political. I could put what I learned to good use and tell a meaningful story.

*The 1943 women’s protest in Rosenstrasse was long neglected by the history books and this year is the 60th anniversary of the event...*

The story was only really made public at the beginning of the 1990s, and Margarethe von Trotta began to write the first version of her screenplay a short time later. I feel that these events in Rosenstrasse were a sort of ‘Miracle of Nazism’. And I wonder why hardly anyone has been interested in it for such a long time. I also think that resistance would have been much more likely at that time.

And that brings us to consider whether the word “resistance” should be used at all when referring to the Rosenstrasse women, or whether the word “rebellion” should be used instead. A resistance or a rebellion is something planned,

something intentional, a protest rally at which people say “We are protesting against...or for...”, when people assemble in order to overcome personal fear and to give each other courage. That was not exactly the case in Rosenstrasse, as each individual woman had first to find out where in fact her husband was. Hundreds of stories like this took place at the time – finding their husbands in a city as big as Berlin. Finding out that they were in fact in the Jewish Welfare Office in Rosenstrasse at all – personally, I find that thrilling.





## *Maria Schrader on Rosenstrasse*

*Rosenstrasse* was the first time you worked with Margarethe von Trotta. How did the encounter with this internationally renowned director go?

Margarethe von Trotta was not distant or tense for a single moment. From the very beginning onwards I felt very welcome! Her joy that this film was finally being shot after so many years was very infectious. I believe that she would not have had the patience to fight for this project for so long and to write and re-write the screenplay over and over again had she not known exactly how and why she wanted to do it. And one immediately feels such power and inspiration. That gives her a very natural authority as a director that you trust. Because she is genuine. Because she's not putting on an act.

*What distinguishes her way of working?*

She is a philanthropic film director. She does not exercise her power. Nobody needs to be afraid. Time and again I have experienced her taking actors or actresses by the shoulder, leading them to a corner, and giving them their instructions in a private conversation. That's very respectful. She is also capable of flinging her arms round your neck when something has been a particular success or has touched her. Sometimes you get the impression that women need an overdose of authority, or at least believe they do, because directing films is still such an incredibly male-dominated domain. Sometimes people recognize that women have endured a struggle that has lasted for many long years, and Margarethe von Trotta could probably tell us a great deal about that. But she nevertheless manages to sit in her director's chair in a very relaxed way.

*Has Rosenstrasse become a women's film?*

Because it's mainly about women? Or because it was made by a woman? Maybe. But does that make Roman Polanski's *The Pianist* a men's film?

*What part do you play in Rosenstrasse?*

Hannah is an American Jewish woman who speaks German in the parental home and is engaged to a South American. The sudden death of her father changes her mother into a reserved, unfamiliar person. Hannah travels to Berlin in order to find out something about her mother's childhood, of which she as yet knows nothing.

*What kind of role can Hannah play in the Rosenstrasse plot?*

Although I play a part in the film, I constantly feel that I'm watching it. Hannah is a member of the audience, or someone listening to the story. She moves away from herself and her own life and sinks into the story-telling of the elderly Lena. Mentally, Hannah is really in the 1940s, but arrives in Berlin in the present day, where young men are playing table tennis, for example. She tries to make the connection between what took place and the present. She is like a kind of link between then and now, because both have a profound effect on her.

*So not only the scenes are compared...*

No, the film also forms a ring around the generations. *Rosenstrasse* begins with the death of the father, and that is in fact the trigger for a completely different story. At the beginning, you have no idea where everything is leading. Some people in their thirties, others in their eighties – their stories are all interconnected, and they influence each other much more than they realize. I find that beautiful, even slightly spiritual. That enables the film to move on from the purely historical facts to the story of

Rosenstrasse under the Third Reich.

*In the past you've already had an interest in historical and political material.*

In fact I've shot two films that deal with this theme: *The Giraffe* and *Aimée and Jaguar*. It seems to be no accident that time and time again, stories that have their roots in that period can also be made into films. During the war, average biographies quickly turn into incredible destinies. People were forced to make enormous decisions, to outgrow themselves. That has great dramatic value and is thus perfect for filmmaking.

*How did you come to be involved in this lavish cinema project?*

I don't know exactly. I think that, to begin with, Margarethe von Trotta wanted to look for an American actress to play Hannah. That was until Pamela Katz, who is herself a New Yorker, and whom I know from other connections, told her that my English would be suitable. After that, the three of us got together. It's possible that Margarethe von Trotta would describe this slightly differently, but I nevertheless first heard about this project from Pamela Katz.

*In the end, what factor proved decisive in giving you the role of Hannah?*

I believe that it's always an instinctive decision. I read the book through curiosity though I knew nothing about the *Rosenstrasse* story. I found it exciting to play a contemporary character, in contrast with the part I played in *Aimée and Jaguar*, a woman who did not have to fear for her life and who was not under any threat. Through her understanding alone, she suddenly looks upon the city and upon life through new eyes.

## Katja Riemann - Lena Fischer

Katja Riemann started taking ballet and piano lessons when she was a little girl. She trained at the drama schools in Hanover and Munich. During her years as a student at the Falckenberg School, Dieter Dorn at the Munich Studio Theatre sent for Riemann. There, between 1986 and 1989, she took on parts such as Lieschen in *Faust* and Mrs Galy Gay in *A Man's a Man*. Between 1990 and 1992, she acted on the stage of Berlin's Schiller Theatre where she appeared among others in Schiller's *The Robbers* and Hauptmann's *The Rats*.

In 1985 Katja Riemann was honoured with the Adolf Grimme Prize for her performance in Peter Beauvais's *Summer in Lesmona*. She also made a major breakthrough in TV with Bernd Fischerauer's ten-part television series *Regina auf den Stufen*. In 1990 she was honoured with the viewers prize of best young actress at the Goldene Kamera awards. Two years later she received her second Goldene Kamera award for her part as a traumatized rape victim in the TV drama *Von Gewalt keine Rede*.

On the screen, Katja Riemann is one of the stars of German cinema. The proof of this lies in her roles as a crisis-shaken cartoonist and as Til Schweiger's hysterical girlfriend in the comedies *Making Up* and *Maybe....maybe not*. In 1996 she was awarded the Federal Film Prize for her portrayal of Rainer Matsutani's *Over My Dead Body* and Rainer Kaufmann's *Talk of the Town*. For the latter she also received

the Ernst Lubitsch Prize. Just two years later she once again received this award, this time for Kaufmann's *The Pharmacist* and Katja von Garnier's *Bandits*. Riemann has already received the Bavarian Film Prize three times for her work as an actress in *Abgeschminkt!* and *A Man for Every Situation* (1993), *Over My Dead Body* and *Talk of the Town* (1995), and also for the *Bandits* soundtrack (1997).

Meanwhile, Katja Riemann was also spending quite a lot of time abroad. She played cinema parts in Colleen Murphy's *Desire* (Canada) and Josée Dayan's *Balzac* (France) a biopic made for television.

In 1997 this multi-talented artist worked together with actress colleagues as a singer and songwriter, and sang for the *Bandits* soundtrack. In the year 2000 came *Nachtblende*, her first solo album, for which as well as doing the singing and song writing, she also wrote the music. In addition to all this, Katja Riemann has written two children's books (*The Name of the Sun*, 1999 and *The Chorus of Angels*, 2000), which were illustrated by her sister, Susanne Riemann.

For her role in Colleen Murphy's *Desire*, Katja Riemann also received a leading actress nomination for the Genie Award, the Canadian equivalent of the Oscar (Academy Award). Finally, this exceptional actress appeared in Fabio Carpi's work *Nobel* as well as alongside Katharina Thalbach in *The Job of His Life* directed by famous filmmaker Rainer Kaufmann.

## Selected Filmography – Katja Riemann

Film title	Director
1985 Summer in Lesmona (TV)	Peter Beauvais
1987 Faust	Dieter Dorn
1989 Salz für das Leben (short film)	Rainer Kaufmann
1989 Regina auf den Stufen (TV)	Bernd Fischerauer
1991 Die Distel	Gernot Krää
1992 Abgeschminkt!	Katja von Garnier
A Man for Every Situation	Peter Timm
1994 Maybe...Maybe not	Sönke Wortmann
1995 Kiss me!	Maris Pfeiffer
Over My Dead Body	Rainer Matsutani
Talk of the Town	Rainer Kaufmann
1996 Only For Love	Dennis Satin
Bandits	Katja von Garnier
1997 The Pharmacist	Rainer Kaufmann
1998 Long Hello and Short Goodbye	Rainer Kaufmann
2000 Desire	Colleen Murphy
2001 Balzac (TV)	Josée Dayan
Goebbels And Geduldig (TV)	Kai Wessel
Drei Engel für Dr. No (short film)	Joseph Vilsmaier
2002 Bibi Blocksberg	Hermine Huntgeburth
Nachtmusik (short film)	Johannes Thielmann
Nobel (TV)	Fabio Carpi
2003 The Job of His Life (TV)	Rainer Kaufmann
Rosenstrasse	Margarethe von Trotta



## **Maria Schrader - Hannah**

This Hanover-born woman stepped onto the stage for the first time at the age of just 17 when she made her debut in *Der Vater* at the Staatstheater in Hanover. After two years training as an actress at the Max Reinhardt Seminar in Vienna, Maria Schrader continued her career.

In 1988, her successful working relationship with Dani Levy began with the joint screenplay for *RobbyKallePaul*. Two years later they brought *I Was on Mars* to the screen, for which Maria Schrader was awarded the Max Ophüls best young actress prize.

Later, the actress and writer worked with Germany's best-known film directors including Rainer Kaufmann, with whom she shot *One of My Oldest Friends* for television, and Max Färberböck, for whose *Aimée and Jaguar* she was jointly awarded the Silver Bear with Juliane Köhler as best leading actress.

Two years earlier, Schrader had performed convincingly in Doris Dörrie's *Am I Beautiful*. She was awarded the Bavarian Film Prize for this leading role. Following appearances alongside Jürgen Vogel in *Emil and the Detectives* and Götz George in *Viktor Vogel – Commercial Man*, the readers of Cinema Magazine voted Maria Schrader best actress of the year 2000.

After *Silent Night* and *The Giraffe*, further screenplay co-operation followed with Dani Levy, in *Father*, in which she once more brought cinema audiences under her spell

in 2002. In the same year, Maria Schrader shot the TV production *Operation Rubikon*, directed by Thomas Berger.

At present, preparations are under way for Rainer Kaufmann's filming of the novel *Lotte Lenya*, planned for 2004, and also for Hans-Werner Geissendörfer's drama *Schneeland*.

## Selected Filmography – Maria Schrader

### Film title

### Director

1988	RobbyKallePaul	Dani Levy
1991	I Was on Mars	Dani Levy
1993	Without me (short film)	Dani Levy
1994	Burning Life	Peter Welz
	Nobody Loves Me	Doris Dörrie
	Flirt	Hal Hartley
	One of My Oldest Friends (TV)	Rainer Kaufmann
1995	Unmögliche Hochzeit (TV)	Horst Sczerba
1996	Silent Night	Dani Levy
	Der Unfisch	Robert Dornhelm
	Kindermord (TV)	Bernd Böhlich
1998	The Giraffe	Dani Levy
	Am I Beautiful?	Doris Dörrie
	Aimée and Jaguar	Max Färberböck
1999	The Road to Santiago (TV)	Robert Young
2000	Josephine	Rajko Grlic
	Viktor Vogel – Commercial Man	Lars Kraume
	Emil and the Detectives	Franzisika Buch
2002	Fathers	Dani Levy
	Operation Rubikon (TV)	Thomas Berger
2003	Rosenstrasse	Margarethe von Trotta





## Jürgen Vogel – Arthur von Eschenbach

For almost twenty years it has been impossible to imagine German cinema and TV scenes without Jürgen Vogel. At just 16 years old, the Hamburg-born talent was discovered for Volker Maria Arndt's **Children Of Stone** after which he has acted in more than 50 cinema and TV parts. The breakthrough came for this self-educated man who only spent a single day at Munich's Otto Falcknberg School, with Sönke Wortmann's **Little Shark**. After that the films he appeared in included Rainer Kaufmann's **The Pharmacist**. He also appeared with Julia Ormond in the cinema film **Smilla's Sense of Snow** directed by Bille August, and acted in **Fat World** for Jan Schütte.

In 1997, Jürgen Vogel was awarded the Filmband in Gold as best leading actor for his role as Jan Nebel in Wolfgang Becker's sensational movie, **Life is All You Get**. Still in the same year, the father of four risked leaping into the production business for the first time with **Sexy Sadie**.

The versatile actor most recently performed alongside Heike Makatsch and Benno Fürmann in Doris Dörrie's success **Naked** as well as in Ralf Schmerberg's artistic film **Poem**. Before long, Jürgen Vogel appeared in Susanne Görnitz's TV drama **The Hostage** and in the Dominique de Rivaz's historical film **My Name is Bach, Johann Sebastian Bach**. Jürgen Vogel is currently appearing in Rainer Kaufmann's TV series **Die Kirschenkönigin**.



## Selected Filmography – Jürgen Vogel

Film title	Director			
1984 Children of Stone	Volker Maria Arndt		Fat World	Jan Schütte
1985 Novemberkatzen	Siegrun Koeppe		Der Pirat (TV)	Bernd Schadewald
1988 Rosamunde	Egon Günther	1998	Send in the Clown	Eric Besnard
1989 Bumerang – Bumerang	Hans W. Geissendörfer		Manila	Romuald Karmakar
1990 Tatort episode – Blutwurstwalzer (TV)	Wolfgang Becker		Die Mordkommission (TV)	Matthias Glasner
Der Fahnder - Das Versprechen (TV)	Dominik Graf		Ein grosses Ding (TV)	Bernd Schadewald
1991 Little Shark	Sönke Wortmann	1999	Zornige Küsse	Judith Kennel
Schuld war nur der Bossanova (TV)	Bernd Schadewald		Das Phantom (TV)	Dennis Gansel
1992 Thirst	Martin Weinhart	2001	Emil and the Detectives	Franzisika Buch
Three shake-a-leg-steps to heaven	Andy Bausch		Sass	Carlo Rola
Polski Crash	Kaspar Heidelberg	2002	Nogo	Sabine Hieber,
Dann eben mit Gewalt (TV)	Rainer Kaufmann		Scherbentanz	Gerhard Ertl
Game of Fate (TV)	Bernd Schadewald		Naked	Chris Kraus
1993 Domenica	Peter Kern	2003	Poem	Doris Dörrie
Wachtmeister Zumbühl	Urs Odermatt		Rosenstrasse	Ralf Schmerberg
Angst (TV)	Bernd Schadewald			Margarethe von Trotta
1994 Die Mediocren	Matthias Glasner			
Die Schamlosen (TV)	Horst Sczerba			
Unschuldseengel (TV)	Rainer Kaufmann			
Am Morgen danach (TV)	Gabriele Zerhau			
1995 Silent Night	Dani Levy			
Sexy Sadie	Matthias Glasner			
Life is All You Get	Wolfgang Becker			
1996 Smillas Sense of Snow	Bille August			
The Pharmacist	Rainer Kaufmann			
Kindermord (TV)	Bernd Böhlich			
Buddies (TV)	Roland Suso Richter			
1997 Mambospiel	Michael Gwisdek			

# *The Filmmakers*

## **Margarethe von Trotta – Director/screenplay**

Aged 18, Margarethe von Trotta discovered French films for the first time during a stay in Paris in 1960, and it was then that she realized that her passion for cinema went beyond the German films she knew from her home country. Having already started Art, German and Romance studies, the young artist decided that she would go to a Munich drama school. In 1964 she received her first engagement at a Franconian/Swabian municipal theatre in Dinkelsbühl, and a year later she moved to the Altstadt Theatre in Stuttgart, before being employed by the small theatre at the zoo in Frankfurt am Main in 1969.

With Rainer Werner Fassbinder (*Götter der Pest*) and her husband at the time, Volker Schlöndorff, (*The Lost Honour of Katharina Blum*) and Herbert Achternbusch (*The Andechs Feeling*), the actress was responsible for some of the most outstanding films of New German Cinema.

In 1970, von Trotta worked on *The Sudden Wealth of the Poor People of Kombach* as a writer and actress, and with that laid the foundations of a successful career as a screenwriter. Two years later, as Schlöndorff's leading actress in *Strohfeuer*, she received the German Critics' Prize.

*The Second Awakening of Christa Klages* in 1977 was her debut as a film director, and in 1978 she was immediately rewarded for it with the Filmband in Silver award. More than a dozen more cinema and television productions followed.

With works such as *Marianne and Juliane: The German Sisters*, for which the prizes she won included the Golden Lion in Venice and the Filmband in Gold award, *Heller Wahn* and *Rosa Luxemburg*, this woman director has made film-making history. Margarethe von Trotta was awarded the Bavarian Film Best Director Prize for *The Pledge*. She was commuting between Paris and Berlin at the time.

Starting in 1997 she staged with TV productions such as *Winterkind* and *Jahrestage* before the prospect of *Rosenstrasse*, her first cinema production since *The Pledge*. At that time, Margarethe von Trotta was preparing for the TV production *Beischlaf auf Befehl*.



## Selected Filmography Margarethe von Trotta

Film title	Director
1968 Spielst du mit schrägen Vögeln	Gustav Ehmck (actress)
1969 Baal	Volker Schlöndorff (actress)
1969 Gods of the Plague	Rainer Werner Fassbinder (actress)
1970 The American Soldier	Rainer Werner Fassbinder (actress)
The Sudden Wealth of the Poor People of Kombach	Volker Schlöndorff (screenplay, actress)
1972 Die Moral der Ruth Halbfass	Volker Schlöndorff (actress)
Strohfeuer	Volker Schlöndorff (screenplay, actress)
1974 The Andechs Feeling	Herbert Achternbusch (actress)
1975 The Lost Honor of Katharina Blum	Volker Schlöndorff (co-writer, co-director)
1976 Der Fangschuss	Volker Schlöndorff (screenplay, actress)
1977 The Second Awakening of Christa Klages	screenplay, director
1979 Sisters or the Balance of Happiness	screenplay, director
1981 Marianne and Juliane: The German Sisters	screenplay, director
Circle of Deceit	Volker Schlöndorff (screenplay)
1983 Heller Wahn	screenplay, director
1986 Rosa Luxemburg	screenplay, director
1987 Felix	screenplay, director
1988 Paura e amore (Fürchten und lieben)	screenplay, director
1990 L'Africana (Die Rückkehr)	screenplay, director
1993 Il lungo silenzio (Zeit des Zorns)	director
1994 The Pledge	screenplay, director
1997 Winterkind (TV)	director
1999 Dunkle Tage (TV)	screenplay, director
2000 Jahrestage (TV)	director
2003 Rosenstrasse	screenplay, director

# *Chronological table*

In Berlin's Rosenstrasse in the spring of 1943, hundreds of women, Jewish and non-Jewish, achieved the impossible through peaceful protest: in the warehouse there, interned Jews from intermarriages, so-called "Aryans by marriage", were released by the Gestapo, and in some cases prisoners who had already been deported to Auschwitz were brought back and released.

Here is a precise chronological table of these events, which took place just over 60 years ago:

## **26 February 1943, Friday:**

The leader of the Jewish community was summoned to the "Jewish Department" in Burgstrasse by the Gestapo. The community was ordered to put typists and first-aid groups on standby.

## **27 February 1943, Saturday/Sabbath:**

The Fabrikation deportation began. 5,000 Jews from Berlin were arrested by the SS and the Gestapo at their homes and centralized workplaces, and interned at the following places: Berlin Reinickendorf Army Barracks, Rathenowerstrasse Barracks Riding Stables, the former synagogue in Levetzowstrasse, the former Clou entertainment hall in Mauerstrasse and Zimmerstrasse, the warehouse at 26 Grosse Hamburger Strasse, the former office of the Authority for the Welfare and Youth Welfare of the Jewish Community at 2-4 Rosenstrasse.

The detainees were seized in accordance with Nazi criteria,

Jews from "intermarriages" and of "mixed parentage" were separated from the rest of the prisoners. The persons of "mixed-parentage" were sub-divided into "privileged" and "ordinary". The "ordinaries" were again evaluated as "valid Jews" and "1st degree mixed parentage". The prisoners in the "intermarriage" and "mixed parentage" categories were transported to 2-4 Rosenstrasse.

News about the place where the prisoners were being held was spread by telephone. The first demonstrators arrived in Rosenstrasse.

## **28 February 1943, Sunday:**

The protest broadened. 1,500 to 2,000 prisoners were interned at Rosenstrasse.

## **1 March 1943, Monday:**

The authorities diverted traffic away from Rosenstrasse and closed the Börse suburban railway station. In Levetzowstrasse, the prisoners were transported away to the railway goods depot in Quitzowstrasse. The first train of the so-called Fabrikation deportation, with 1,736 Jews on board, left for Auschwitz.

The following night, Berlin suffered its first heavy British air attack.

## **2 March 1943, Tuesday:**

More and more family and friends of the prisoners gathered in Rosenstrasse. Time and again, the SS and police dispersed the demonstrators with drawn weapons, but each time the people came back again in force.

Goebbels noted in his diary:

“We are definitively removing the Jews from Berlin: last Sunday they were arrested suddenly, and will be deported to the East within the shortest possible time.”

**3 to 4 March 1943, Wednesday and Thursday:**

The Berlin Gestapo arrested a few demonstrating women.

The Gestapo deported 13 Berlin “intermarriage” Jews from Grosse Hamburger Strasse, five women were taken from Rosenstrasse. None of the prisoners returned.

Only arrested “intermarriage” and “valid Jews” were interned in the Grosse Hamburger Strasse prison. Hundreds of women, mothers, men and children gathered in front of it. The Gestapo also threatened this crowd with machine guns.

**5 March 1943, Friday:**

The SS aimed machine guns at the growing crowd of demonstrators in Rosenstrasse. This was met with shouts of “murderers”. Suddenly, the machine guns were removed.

**6 March 1943, Saturday/Sabbath:**

25 of the Rosenstrasse prisoners were transported to Auschwitz. They were separated following their arrival. Twelve days later they returned to Berlin and were sent to the Grossbeeren work camp.

The authorities deported 690 people of Jewish origin to Auschwitz from the Pultitzbrücke railway station. Since the

beginning of the Fabrikation deportations, 7,031 had been deported to Auschwitz.

Goebbels ordered the release of all interned “intermarried” Jews, “valid Jews” and “mixed-parentage” category people. He noted in his diary:

“At present, the SD believes it to be practical to continue with the evacuation of the Jews. Some unpleasant scenes have unfortunately taken place in front of a Jewish old people’s home, where the population gathered in a large crowd and to a certain extent took sides with the Jews. I have ordered the SD not to continue with the evacuation of the Jews at such a critical time. We would prefer to wait a few weeks more until a time when it will be possible to carry out the operation more thoroughly.”

(source: [www.rosenstrasse-protest.de](http://www.rosenstrasse-protest.de))

## Cast

Lena Fischer  
Hannah  
Fabian Fischer  
Arthur von Eschenbach  
Ruth Weinstein  
Lena Fischer (90 years old)  
Luis Marquez  
Rachel Rosenbauer  
Ruth (7 years old)  
Mrs. Goldberg  
Nathan Goldberg  
Klara Fischer  
Erika  
Miriam Süßmann  
Fabian's mother  
Fabian's father  
Erika's mother  
Litzy  
Goebbels  
And so on...

Katja Riemann  
Maria Schrader  
Martin Feifel  
Jürgen Vogel  
Jutta Lampe  
Doris Schade  
Fedja van Huêt  
Carola Regnier  
Svea Lohde  
Jutta Wachowiak  
Jan Decleir  
Thekla Reuten  
Lilian Schiffer  
Lena Stolze  
Isolde Barth  
Fritz Lichtenhahn  
Carine Crutzen  
Nina Kunzendorf  
Martin Wuttke

## Crew

Director and Screenplay  
Co-writer  
Producers

Co-producers

Creative Producer  
Line Producer  
Production Manager  
Shooting Manager  
Director of Photography  
Still photos  
Editor  
Sound  
Music  
Casting  
Costume Designer  
Production Designer  
Make-up

Margarethe von Trotta  
Pamela Katz  
Richard Schöps,  
Henrik Meyer,  
Markus Zimmer  
Volker Struycken,  
Errol Nayci  
Kerstin Ramcke  
Sabine Schild  
Hans-E. Busch  
Arno Neubauer  
Franz Rath  
Jan Betke  
Corina Dietz  
Eric Rueff  
Loek Dikker  
Sabine Schroth  
Ursula Eggert  
Heike Bauersfeld  
Gerhard Nemetz  
Mia Schoepke

Technical details: film length: 136 minutes, CinemaScope,  
Dolby Surround, colour