
SONY PICTURES CLASSICS

Labyrinth of Lies

Directed by Giulio Ricciarelli

123 Mins | Opens 9/30/15 (NY/LA)
Rated R

East Coast Publicity

**Sophie Gluck &
Associates**

Sophie Gluck

Aimee Morris

212-595-2432 tel

Sophie@gluckpr.com

Aimee@gluckpr.com

West Coast Publicity

Block Korenbrot

Ziggy Kozlowski

6100 Wilshire Blvd

Suite 170

Los Angeles, CA 90048

323-634-7001 tel

323-634-7030 fax

Distributor

Sony Pictures Classics

Carmelo Pirrone

Maya Anand

550 Madison Ave

New York, NY 10022

212-833-8833 tel

212-833-8844 fax

LABYRINTH OF LIES

TABLE OF CONTENTS

- **Page 3...** **Cast and Crew Credits**
- **Page 4...** **Log Line**
- **Page 4...** **Short Synopsis**
- **Page 5...** **Long Synopsis**
- **Page 7...** **Director Statement**
- **Page 8...** **Photos of the real people the film is based on**
About Prosecutor General Fritz Bauer
- **Page 12...** **Historical Background (translated by Robert Gray)**
About the Frankfurt Auschwitz Trial, *Written by Werner Renz,*
Director of the Fritz Bauer Institute
Interview with Public Prosecutor Gerhard Wiese
- **Page 20...** **About the Production**
- **Page 23...** **Interview with Director Giulio Ricciarelli**
- **Page 24...** **Cast Biographies**
- **Page 27...** **Crew Biographies**
- **Page 29...** **New York Times Coverage of the Frankfurt Auschwitz Trial**

LABYRINTH OF LIES

Starring

Johann Radmann	ALEXANDER FEHLING
Thomas Gnielka	ANDRE SZYMANSKI
Marlene Wondrak	FRIEDERIKE BECHT
Simon Kirsch	JOHANNES KRISCH
Erika Schmitt	HANSI JOCHMANN
Otto Haller	JOHANN VON BULOW
Walter Friedberg	ROBERT HUNGER-BUHLER
Hermann Langbein	LUKAS MIKO
Fritz Bauer	GERT VOSS

Filmmakers

Director	GIULIO RICCIARELLI
Screenplay	ELIZABETH BARTEL GIULIO RICCIARELLI
Producers	ULI PUTZ SABINE LAMBY JAKOB CLAUSSEN
Cinematography	MARTIN LANGER ROMAN OSIN
Editing	ANDREA MERTENS
Set Design	MANFRED DORING
Costume Design	AENNE PLAUMANN
Original Sound	GUNTHER GRIES
Sound Mix	FRIEDRICH M. DOSCH
Casting	AN DORTHE BRAKER

LOGLINE

Frankfurt 1958: nobody wants to look back to the time of the National Socialist regime. Young public prosecutor Johann Radmann comes across some documents that help initiate the trial against some members of the SS who served in Auschwitz. But both the horrors of the past and the hostility shown towards his work bring Johann close to a meltdown. It is nearly impossible for him to find his way through this maze; everybody seems to have been involved or guilty.

SHORT SYNOPSIS

Germany 1958. Reconstruction, economic miracle. Johann Radmann (Alexander Fehling) has just recently been appointed Public Prosecutor and, like all beginners, he has to content himself with boring traffic offenses. When the journalist Thomas Gnielka (André Szymanski) causes a ruckus in the courthouse, Radmann pricks up his ears: a friend of Gnielka's identified a teacher as a former Auschwitz guard, but no one is interested in prosecuting him. Against the will of his immediate superior, Radmann begins to examine the case – and lands in a web of repression and denial, but also of idealization. In those years, "Auschwitz" was a word that some people had never heard of, and others wanted to forget as quickly as possible. Only the Prosecutor General Fritz Bauer (Gert Voss) encourages Radmann's curiosity; he himself has long wanted to bring the crimes committed in Auschwitz to the public's attention, but lacks the legal means for a prosecution. When Johann Radmann and Thomas Gnielka find documents that lead to the perpetrators, Bauer immediately recognizes how explosive they are and officially entrusts all further investigations to Radmann. The young prosecutor devotes himself with utmost commitment to his new task and is resolved to find out what really happened back then. He questions witnesses, combs through files, secures evidence and allows himself to be drawn into the case to such an extent that he is blind to everything else – even to Marlene Wondrak (Friederike Becht), with whom he has fallen hopelessly in love. Radmann oversteps boundaries, falls out with friends, colleagues and allies, and is sucked deeper and deeper into a labyrinth of lies and guilt in his search for the truth. But what he ultimately brings to light will change the country forever...

LONG SYNOPSIS

Frankfurt am Main 1958: The young public prosecutor Johann Radmann (Alexander Fehling) is at the very start of his career and, like all beginners, is sent to work on traffic offenses. The ambitious, idealistic jurist always strictly follows the law and does not even turn a blind eye to the enchanting traffic offender Marlene Wondrak (Friederike Becht). Nevertheless, he gives her 20 marks of his own money so that she can pay her fine. Outraged, she calls him a nitpicker. And Johann? He's head over heels in love!

When the journalist Thomas Gnielka (André Szymanski) makes a ruckus in the lobby of the Public Prosecutor's office, Johann Radmann pricks up his ears: By chance, Gnielka's friend Simon Kirsch (Johannes Krisch), an artist and former Auschwitz inmate, recognized the Gymnasium teacher Alois Schulz as one of his tormenters from the concentration camp, but no police station wants to file a complaint. The Public Prosecutor's office also refuses to investigate, and Senior Public Prosecutor Walter Friedberg (Robert Hunger-Bühler) brusquely shows Gnielka and Kirsch the door. Only Johann pays no attention to his superiors' orders. Curious, he begins to investigate the matter on his own.

Johann's research in the school board and U.S. Army Document Center proves that Schulz actually was a member of the Waffen SS in Auschwitz – and that this was the reason why he was not allowed to teach in a state-run school. When Johann reports about this at the weekly get-together of public prosecutors, Friedberg reluctantly promises to pass the case on to the Ministry of Culture. During a chance meeting with Gnielka at the courthouse, Johann proudly reports that he has successfully taken care of the matter. But Gnielka doubts that Schulz was truly suspended from his duties. And he notes that Johann – like most people of his generation – have absolutely no idea what "Auschwitz" truly was. "A shame," as Gnielka sees it.

To remedy this information gap, Johann tries to find out more about Auschwitz. This turns out to be anything but easy, since the library tells him that the sole available book on the topic would have to be ordered, which would mean a wait of at least two months.

Sneaking into the Gymnasium, Johann sees that Gnielka's doubts were justified: Schulz continues to teach there without any impediment. In the meantime, Gnielka has resorted to action and stolen the Schulz file from Johann's office. He then publishes a fiery article about this "unspeakable scandal" in the Frankfurter Rundschau. As a consequence, Johann is requested to appear at the office of the Hessian Prosecutor General Fritz Bauer (Gert Voss). Although he can convincingly assure his highest superior that he did not give the journalist any documents concerning internal matters, what he hears from Bauer makes him feel anything but optimistic: Bauer makes it absolutely clear that the civil service is still permeated with Nazi sympathizers and executors, who have practically nothing to worry about, since their offenses have expired under the statute of limitations. All their

offenses— except murder. Without concrete proof of murder, a former war criminal cannot be put on trial and called to account.

Gnielka apologizes to Johann for stealing the files and invites him to a party in his flat. There Johann is agreeably surprised to meet up with Marlene Wondrak again – and the sparks immediately start flying between the two. This time, no traffic offense can prevent them from getting closer. Also among the guests at the party is Simon Kirsch, who drinks too much and has to be brought home late at night by Johann and Gnielka. They want to help him with his request for financial compensation, and go through his private papers. There they accidentally discover an official list containing the names of SS men who served in Auschwitz. They immediately show the list to Fritz Bauer, who realizes how explosive this document is: the names of the perpetrators of Auschwitz – just what had always been missing for them to take action against possible individual perpetrators. Without losing any time, Bauer entrusts Johann with the direction of all further investigations. However, he warns him: "This is a labyrinth. Don't lose yourself in it!"

Johann throws himself heart and soul into his new task, burrows through endless piles of documents and begins searching specifically for the names of victims and witnesses. With the help of Hermann Langbein (Lukas Miko), the Secretary General of the International Auschwitz Committee, he finally succeeds in questioning the first witnesses. Shattered by an emotional testimony, Johann begins to imagine just how vast was the scope of the deeds that were committed in Auschwitz. And it becomes clear to him that there is a long road ahead if he wants to responsibly accomplish his mission and bring the guilty to justice.

The Document Center of the U. S. Army has files on 600,000 men. 8,000 of them worked at Auschwitz, and are all considered as suspects. Johann keeps running into obstacles, however; the police refuse to take action, and the other authorities stall. Seeing no other possibility, Johann has all the German telephone books sent to him in order to find the addresses of the names he has since uncovered.

At least he convinces Fritz Bauer to assign his colleague Otto Haller (Johann von Bülow) to his team. Apart from Haller and the "good soul" of the Prosecutor's office Erika Schmitt (Hansi Jochmann), he can expect no further help, as Senior Public Prosecutor Friedberg refuses to give him any other support. He considers the case as pointless, since it is impossible to prove that the suspects had the intention of killing. "We all had no choice!" He finds it reprehensible to open up old wounds: "Do you want every young man in this country to wonder whether his father was a murderer?" – this is precisely Johann Radmann's goal.

Johann has fallen hopelessly in love with Marlene Wondrak. However, his private life suffers increasingly under his workload. And while he – much to her dismay – digs ever deeper into the past, she fulfills a dream in the here and now: setting up her own fashion shop as part of

the "economic-miracle" euphoria. Johann comes to the successful opening of her shop, but his mind is elsewhere.

Johann's work takes on a new dimension when he learns from Simon Kirsch that his twin daughters had been examined in Auschwitz by the camp's doctor Josef Mengele, who carried out unspeakable experiments on the prisoners. From now on, Mengele becomes the main target of Johann's investigations. Johann is aware that Mengele has been returning to Germany regularly, and tries to find him in Günzburg at his father's funeral. Johann also asks the BND for help, but all to no avail; Mengele cannot be seized. Bauer points out to Johann that Mengele has powerful friends in Germany and expressly asks Johann to focus on other cases and leave Mengele to him. At the same time, another suspect manages to flee since Johann's fixation on Mengele prevented him from submitting the other one's warrant on time. Bauer again tries to make it clear to Johann that what's important is not how many leading NS officials are locked up, but to show which crimes in general were committed by "very normal Germans" during the NS years.

Johann's mother tells him that his father – whom Johann deeply revered and who still has not returned home from detainment as a prisoner of war – was also a member of the NSDAP. Johann's world falls apart when he finds confirmation for this statement in the American files. Plagued by nightmares, he drinks too much, quarrels with Marlene and Gnielka as well as Fritz Bauer, and slides further and further into a labyrinth of guilt and lies in his search for the truth. Then he quits his job as a public prosecutor and takes on a lucrative offer from an expanding law practice. Johann had always wanted to fight for the Good; now he no longer knows what the Good is... The outcome of the entire trial is at stake. And yet: what Johann finally brings to light will change Germany forever.

DIRECTOR'S STATEMENT

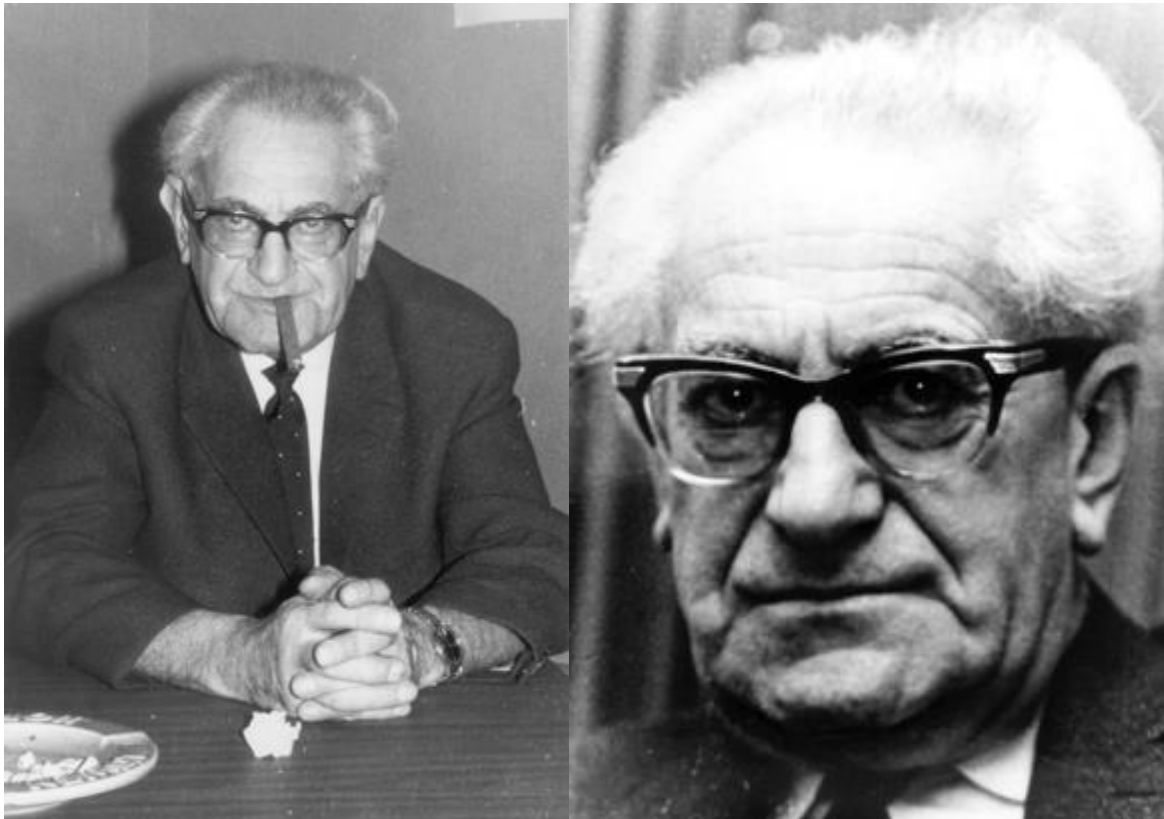
I wanted to tell a story about personal courage, of fighting for what is right and taking a stand. And it is a story of redemption. In Frankfurt in 1963 Germans put Germans on trial for their crimes in the Holocaust. 18 years after the war, it was the first time ever Germany really confronted it's past, and it was a turning point in our history of immense importance.

In this age of globalization and interconnectedness, this story reminds us that it is always individuals who bring about change and it is individuals who push forward civilization.

The film begins in Germany in 1958. An atmosphere of frantic optimism and denial, a country rebuilding itself, only looking forward. Yet the shadow of its war crimes is catching up, literally around the corner. It will be a momentous task- can our heroes force a whole country to look at what it has done, to acknowledge its past?

Giulio Ricciarelli

PROSECUTOR GENERAL FRITZ BAUER (played by Gerd Voss in LABYRINTH OF LIES)



ABOUT FRITZ BAUER

Written by Christoph Stolzl
© by NIMBUS. Kunst und Bücher AG

Fritz Bauer played an essential role in starting the Frankfurt Auschwitz trial. He delegated the investigation to junior prosecutors Joachim Kugler and Georg Friedrich Vogel. During the last stages they were joined by junior prosecutor Gerhard Wiese.

Fritz Bauer's great-grandfather, Leopold Hirsch, was the first and, for a long time, the only Jew to return to Germany and try to begin a new life 400 years after the expulsion of all Jews. And Fritz Bauer inherited the missionary zeal of this pioneer of Jewish emancipation. Born into a middle-class family, Fritz soon revealed himself to be an idealistic social reformer. He entered the judiciary of the pre-Nazi Weimar Republic but was forced from his job by the National Socialist terror and thrown into a concentration camp. In 1936, he succeeded in fleeing to Denmark and then, in the fall of 1943, to neutral Sweden. There, in the exiled left-wing SPD party, alongside (future German chancellor) Willy Brandt, he reflected on Germany's future. In 1944, Bauer published a book whose title expressed a call for human rights: *Prosecute the War Criminals*. Bauer hoped in vain that Germans would take the meaning of justice into their own hands: "An honest 'J'accuse' would not be 'soiling one's own nest.' On the contrary, it would be the affirmation of a new German world."

On returning to Germany in 1949, Fritz Bauer deliberately chose to join the judiciary rather than to re-enter politics, ardently championing humane penal and prison reform and the responsibility of the judiciary for democracy. He saw firsthand and with indignation how quickly after the end of the Allies' "denazification" process the criminal investigation of German crimes had slackened off. Prosecutor Bauer became a lone, tenacious combatant for a morally improved Germany. In 1952, after unrelenting pressure from Bauer, a German court for the first time declared the National Socialist system an "unjust state." But Bauer's most important achievement, one that changed German awareness forever, was the Frankfurt trial that ran from December 1963 to August 1965 and shone a light on the monstrous crimes that had been shrouded in the larger memory of World War II's "all-encompassing catastrophe." It was also Bauer who tipped off Israel as to the whereabouts of Adolf Eichmann. If today Germany serves as a model for its open confrontation of its criminal past, it is above all thanks to Bauer and his then unpopular perseverance. The idealistic jurist died in 1968, exhausted by his colossal efforts to force an entire nation to remember.

GERHARD WIESE

Junior public prosecutor during the Frankfurt Auschwitz trial.





JOACHIM KUGLER

Junior public prosecutor during the Frankfurt Auschwitz trial.



THOMAS GNIELKA

German journalist whose research led prosecutors to press charges in the Frankfurt Auschwitz trial.



HISTORICAL BACKGROUND

In mid-1959, Prosecutor General of the State of Hessen Fritz Bauer (Gert Voss) conferred the Auschwitz investigation to the two young prosecutors **Joachim Kügler** (1926–2012) and **Georg Friedrich Vogel** (1926–2007) – **the actual models on whom the prosecutor Johann Radmann in *LABYRINTH OF LIES* is based**. Prosecutor Gerhard Wiese joined Joachim Kügler and Georg Friedrich Vogel, who had been leading the investigation since the middle of 1959.

ABOUT THE FRANKFURT AUSCHWITZ TRIAL

The Auschwitz Trials in the Regional Court in Frankfurt am Main and their background

Written by Werner Renz of the Fritz Bauer Institute, whose main areas of research are “History of the Frankfurt Auschwitz Trial” and “History of the Auschwitz-Birkenau Concentration and Extermination Camp”; Renz is the author of numerous publications on these subjects.

In the late 1950s, when after long delay the German judiciary began investigating SS personnel at Auschwitz, the crimes against humanity perpetrated there were still unknown territory among Germans.

Although the first commander of Auschwitz, Rudolf Höß (1900-1947), had been questioned about the extermination activities in the death camp at the trial of the so-called main war criminals before the International Military Tribunal in Nuremberg, the testimony by the perpetrators and the few survivors had not penetrated public consciousness.

Auschwitz was a blank spot in the memory of Germans until the Frankfurt trial created awareness and knowledge of the mass killings and other atrocities in Auschwitz.

At the end of the 1950s, the political and legal elite in Germany believed that, with the end of the trials undertaken by the Allies, as well as the few cases in German courts in the years immediately after the war, the legal inquiry into the Nazi past had been completed.

But the “Einsatzkommando” trial, which ran from April through August 1958 in Ulm, concerning ten members of the SS police and security forces in Tilsit who took part in the mass shooting of Jews, showed clearly that many Nazi crimes had yet to be investigated and that in West German society, which was enjoying the booming economic miracle, there were still many “murderers among us.”¹

An important step in remedying the scandalous failure of politicians and courts to prosecute Nazi crimes was the foundation in 1958 of the Central Office for the Investigation of National Socialist Crimes in Ludwigsburg in the State of Baden-Württemberg. Here, prosecutors and judges could systematically investigate Nazi criminals and collect evidence.

¹ Trans. note: A reference to Wolfgang Staudte’s 1949 film

Shortly after the Ludwigsburg office opened, it began focusing its investigations on Auschwitz. By early March 1958, proceedings had been instituted against the Auschwitz perpetrator Wilhelm Boger. The Central Office also investigated other members of the Gestapo at the camp, as well as members of the SS who shot prisoners allegedly “attempting to escape.” In addition, criminal investigations were launched against SS doctors at Auschwitz. The preliminary work in Ludwigsburg resulted in several collective trials of Auschwitz perpetrators.

It was originally agreed that Ludwigsburg, after identifying suspects and accumulating sufficient proof, would hand over its investigations to competent prosecutors elsewhere. However, there was a risk in transferring the investigations to prosecution authorities who were often ill-prepared and occasionally unwilling to investigate. Many law enforcement agencies lacked competent prosecutors. In addition, proceedings against Nazi criminals were unpopular, and could be expected to be drawn out and costly. There was thus reluctance on the part of some state prosecutors to take over the proceedings from Ludwigsburg and to lay charges.

Momentum began to pick up with regard to the Auschwitz case upon the insistence of the Prosecutor General of the State of Hessen, **Fritz Bauer** (1903-1968). Bauer, appointed Hessen’s senior prosecutor in 1956, made it his mission, alongside reforming the penal and penitentiary code, to bring the Nazi past to light. He was convinced that trials of Nazi criminals would be politically instructive, and that the legal proceedings would give Germans a political and historical education and lead to moral reflection. A humanist, a patriot, and a believer in humankind’s ability to learn from the past, Bauer hoped that Germans, when confronted with the terrible, inconceivable crimes through the trials of Nazi perpetrators, would “pass judgement on themselves.” For him, the underlying purpose of the trials was to convey awareness that the highest commandment for the protection of human rights is to refuse to carry out the criminal orders of a regime.

Early in 1959, Bauer was given documents relating to Auschwitz by the journalist **Thomas Gnielka** (1928-1965), who had obtained them from a Holocaust survivor living in Frankfurt am Main. The documents gave Bauer the evidence he needed to justify an investigation of Auschwitz. Bauer then took a highly unusual step: Rather than simply making the proof available to the newly opened Central Office, and allowing it to investigate further, he obtained a ruling from the Federal Court in Karlsruhe declaring the State Court in Frankfurt competent to investigate and judge criminal cases against Auschwitz perpetrators.

Karlsruhe’s finding on the competency of the State Court in Frankfurt further entailed that the Public Prosecutor’s Office, which was subordinate to that of the Prosecutor General and under his oversight and authority, was responsible for carrying out the investigation. Bauer sought to achieve multiple goals through this approach. By having the Stuttgart investigation transferred to Frankfurt, he prevented the proceedings from being assigned to prosecutors potentially reluctant to pursue the case. Further, he concentrated the investigations of all suspected Auschwitz perpetrators in a single Public Prosecutor’s Office, so that for the first time a comprehensive investigation could be carried out on numerous defendants.

Fritz Bauer had placed the bar high for himself and the young prosecutors that he had personally assigned to the investigation. The crimes in Auschwitz were still largely unknown. Next to nothing had been published about the camp. The crime scene lay behind the Iron Curtain, and the research being carried out by the Auschwitz-Birkenau State Museum into the

camp's history was all but unknown in West Germany. During the Cold War, then at its height, politicians, scientists, and the general public had no knowledge of the historical studies on Nazi crimes being produced in Communist East Germany.

The head of the Frankfurt Prosecutor's Office, Senior Prosecutor **Heinz Wolf** (1908-1984), was highly critical of Bauer's approach. He vehemently opposed Bauer's plan to transfer the proceedings underway in Stuttgart and Ludwigsburg to Frankfurt, insisting instead that the Frankfurt investigation be sent to Stuttgart and all cases involving Auschwitz be undertaken there. Senior Prosecutor Wolf's efforts to stop the Auschwitz investigations from being handled by his prosecutors were however thwarted by Bauer's political will. Making use of the prerogatives of his office, Prosecutor General Bauer pushed his program through, despite all administrative opposition. Auschwitz would be investigated in Frankfurt by prosecutors named by him and under his supervision and scrutiny.

When, in mid-1959, Bauer conferred the Auschwitz investigation to the two young prosecutors **Joachim Kügler** (1926–2012) and **Georg Friedrich Vogel** (1926–2007) – the actual models on whom the prosecutor Johann Radmann in *LABYRINTH OF LIES* is based – they had almost nothing in terms of proof. At first the scanty files from Stuttgart and Ludwigsburg, as well as those from the few investigations from other state prosecutor's offices against isolated Auschwitz perpetrators, provided the sole basis of their case. But the investigators scoured Allied "lists of war criminals" and, despite reservations in Bonn and elsewhere, also made contact with Poland. Bauer, supported by Hessian state authorities, backed up his prosecutors, enabling them in the summer of 1960 to travel to Poland and examine the archives of the memorial sites in Warsaw and Oświęcim (Auschwitz).

From the outset, the support of **Hermann Langbein** (1912-1995), the General Secretary² of the International Auschwitz Committee, was very important. An organization of Auschwitz survivors, it opened its doors to the state prosecutors, enabling them to make contact with former Auschwitz inmates in Poland and Czechoslovakia. With Langbein's help, they contacted survivors around the world and were able to convince them of the importance of travelling to their murderers' homeland and giving depositions for the investigations and agreeing to submit to painful questioning about their suffering in Auschwitz.

For Langbein and the Auschwitz survivors, it was important that Hessen's Prosecutor General had himself been persecuted by the Nazis and experienced incarceration in a concentration camp and later exile. They could trust Bauer and his young prosecutors, who were untainted by association with the Nazis and represented a new generation and a new Germany.

The investigative work was deeply psychologically disturbing for the investigators too. On the one hand, they were confronted with suspects who completely denied all guilt or responsibility for the crimes. On the other, every day they had to take survivors' depositions and ask detailed and unavoidably painful questions about specific charges. They spent two long years investigating and questioning hundreds of witnesses: Auschwitz survivors, as well as former members of the SS at Auschwitz who had been part of the extermination machine but who could not be charged for lack of specific accusations.

Another difficulty in the investigations, as Prosecutor Kügler said in an interview, was the fact that the police "could not be relied on." The investigators worried that suspects would be

tipped off ahead of time and allowed to flee. The two prosecutors had to not only prepare the majority of the pre-trial depositions but also provide details in court on the Nazis' policy of persecution and annihilation, as well as to reconstruct the crimes committed in Auschwitz.

By the middle of 1961, with substantial proof in hand, public prosecutors filed a motion to launch a pre-trial investigation as prescribed in the Code of Criminal Procedure. **Heinz Dux** (*1924), the Examining Magistrate named by the Frankfurt State Court, received from the Public Prosecutor's Office fifty-two folders containing countless interrogation transcripts. In October 1962, Dux concluded the pre-trial investigation, and the now three Public Prosecutors (Probationary Prosecutor **Gerhard Wiese** [*1928] had joined his initial two colleagues in the fall of 1962) began drafting the indictment. The latter was submitted to the State Court in April 1963 and, upon review the competent court opened the main proceedings. The trial itself began in the days immediately before Christmas. As the Frankfurt judiciary did not have at its disposal a large enough courtroom, the city hall assembly room in which municipal councilors usually met was temporarily requisitioned.

In the course of 183 trial days over some 20 months, the court heard from expert witnesses, questioned 360 other witnesses, and read countless documents into the record. The judgment, which was handed down on August 19 and 20, 1965, left Fritz Bauer, the prosecutors, and the survivors with ambivalent feelings.

The defendants Wilhelm Boger, Oswald Kaduk, Josef Klehr, Franz Hofmann, Stefan Baretzki, and Emil Bednarek (a "prisoner functionary"³), who, acting alone, of their own initiative – that is, not under orders — were found guilty of murder and/or joint responsibility for murder and sentenced to life imprisonment. The defendant Hans Stark, who was a minor at the time of the crime, was sentenced to ten years' juvenile detention (the maximum sentence) for joint responsibility for murder. As for the crimes committed under order, the court found only three of the defendants to be accessories. In the cases of Oswald Kaduk, Franz Hoffmann, and Hans Stark, the Frankfurt judges found that the accused had executed of their own volition the orders they had received and had acted freely. For everyone else accused of participating in the mass crimes under order, the court found joint responsibility for murder. Even Robert Mulka and Karl Höcker, the commander's adjutants, who were active at the very center of the machinery of annihilation, were found by the court to be accomplices and as such sentenced to prison terms.

The verdict was appealed by the prosecutors, the accessory plaintiffs, and the defendants. But the Frankfurt verdict was upheld, except in the case of the SS doctor Franz Lucas who, in October 1970, was acquitted by Frankfurt State Court after a second trial.

By the fall of 1970, all the accused, with the exception of the six sentenced to life imprisonment, had been set free. They had, in consideration of time spent in pre-trial detention, either been released after serving two-thirds of their sentence or, as in the case of Robert Mulka, seen their sentences reduced.

But the Auschwitz trial was also a media event. National and international newspapers offered running coverage of it. Radio and television news reports reached avid audiences. In all, 20,000 spectators attended the courtroom trial. Many people were deeply affected by the trial, such that Auschwitz itself has become emblematic of German crimes against humanity. The

³ Translator's note: The more familiar term is kapo.

trial brought to an end the period of keeping silent about the history of the National Socialist party and marked a turning point in how Germans dealt with their recent history: The name Auschwitz no longer drew a blank in their historical memory. In the end, the victims' voices testifying in court could not remain unheard. The survivors had put a human face on and brought to life the crimes against humanity that they had experienced. No longer was it possible for Germans to comfortably repress the past or to claim to have forgotten it.

For the public prosecutors who had immersed themselves in the Auschwitz crimes for six long years, the investigation and trial led to very different outcomes. Joachim Kügler left the judicial service and became a successful attorney. Georg Friedrich Vogel returned to the prosecutor's office in his hometown of Darmstadt, where he continued to prosecute National Socialist crimes. Gerhard Wiese continued to work on what were known as "old political cases" for several years before being promoted and transferred to a different section. The fact that these lawyers bore deep scars from their prosecution of National Socialist crimes was of interest to no one.

INTERVIEW WITH PROSECUTOR GERHARD WIESE

Do you remember how the Auschwitz trial came about?

Yes. Thomas Gnielka, the editor of the Frankfurter Rundschau newspaper, brought the Auschwitz documents he had discovered to Fritz Bauer, the Prosecutor General of the State of Hessen. Those documents gave Bauer the trump card that he needed. At the time, the Public Prosecutors Office in Stuttgart had initiated a preliminary inquiry into one or two Auschwitz perpetrators, but Bauer was adamant that the investigation be moved to Frankfurt in the State of Hessen – and now he had the documents that would justify such a move. You see, there is a provision in the Code of Criminal Procedure that states: "If there is no general place of jurisdiction, then the Federal Court must determine one." So Bauer submitted these documents with the appropriate motion and indeed the Federal Court found in favor of the State Court of Hessen regarding the jurisdiction of the Auschwitz trial. As a result the Stuttgart prosecutors – with scant regret, I dare say – handed over their investigation to us. Bauer then asked my colleagues Georg Friedrich Vogel and Joachim Kügler to lead the investigation and build the case.

You joined Bauer's team later, as the third man. While still a probationary prosecutor, you, together with your colleagues, were given the assignment of preparing the indictment. What was your personal experience of Fritz Bauer?

I had met him once a few years earlier, while articling, that is, during my practical training, between the first and second set of state examinations. Mr. Bauer liked to invite new probationary prosecutors up to his chambers to get to know them. I too was called to his office one day. He was ensconced casually in his armchair, and immediately offered me his pack of Roth-Händles. I thanked him but didn't accept – I still smoked at the time, but a different brand. When he heard that I was from Berlin, he asked me what I thought should be done with the Kaiser Wilhelm Memorial Church.⁴ As a true Berliner, I quite naturally answered, "It must be rebuilt, the center of the city must be restored." And Bauer, in the manner I later learned was typical of him, answered heatedly, but without becoming angry,

⁴ Trans. note: Badly damaged in a bombing raid in 1943, the church was left in ruins as a war memorial.

“Nonsense. It should be razed to make way for something new. The old stuff doesn’t fit in anymore.” That was my first personal impression. After I joined the Auschwitz investigation, I didn’t have direct dealings with him very often. Things were handled by my department head. But I saw him regularly at meetings. He always wanted to hear from us how things were going.

You were in your early 30s at the time. Did you realize what you were getting involved in?

To be quite honest, no. I was a relative greenhorn, I’d been there only a year and a half, and I was involved with very different cases. I knew that two colleagues were working on the investigation, but I was very surprised when my supervisor assigned me to be the third prosecutor on that. I only grasped the scope of the investigation later. I still remember the mountains of files that were piled on my desk: “Prepare the indictment against the two accused, Boger and Kaduk.” At first I didn’t grasp the larger significance of the trial; this came to me only over time.

In hindsight, what was it like for you, at such a young age to find yourself at the center of one of the most important legal cases in the history of West Germany?

I had to let it sink in. My two colleagues and I each had our responsibilities, and we had to be extremely meticulous in our preparations, especially for the first day of the trial. The hearing couldn’t be held in a normal courtroom, because none was big enough. For that reason the City of Frankfurt eventually made the council room in the historic city hall available to us. The scene was extremely daunting: The hall was filled with 22 – later 20 – defendants, their attorneys – about 30 in all –, four prosecutors, the civil plaintiff’s attorneys, and overseeing it all the jury court – three judges, six jury members plus substitute judges and substitute jury members – all there in the glare of the spotlight. You had to be extremely focused, and it only really sunk in later in the evening, when you looked back: What actually took place today?

In all some 20,000 spectators attended the trial in the courtroom. Who were they?

They always made sure to let school classes attend. The students saw the immense hall, the accused, the judges on the dais at the front – and if they were lucky, they might also hear a witness testify. But sometimes they were unlucky. There were whole days when all that happened was documents were read into the record. I wondered, what could this mean to a 14- or 15-year-old? And I’m always astonished when I read in a biography (like Horst Krüger’s): “Yes, I attended the Auschwitz trial. I went several times, in fact.” Astonishing that ordinary individuals felt so concerned. If you couldn’t attend yourself, you had daily coverage of the trial in the main section of the Frankfurter Allgemeine newspaper, written by Bernd Naumann. It was so good that it was later published as a book.

After your painstaking preparations for the trial, were you disappointed by the verdict and the mild sentences? Were you frustrated that German criminal law did not allow for appropriate punishment of the Nazi atrocities?

Naturally we were unhappy with the sentences. But for Mr. Bauer the point was something else entirely: Finally the courts had acknowledged what had happened in Auschwitz. No one could claim anymore that the gas chambers never existed – or whatever other absurd theories you hear bandied about. Now Bauer had the legally-binding confirmation: This is how it was! That was his concern, that's what mattered to him.

Today it is scarcely conceivable that, even in the early 1960s, Nazi crimes were denied or hushed up – and that many Germans had never heard of Auschwitz. Was that really so? Did you, for instance, know about Auschwitz?

I heard about concentration camps in general for the first time while I was in Russian captivity. And I have to admit that at first I didn't want to believe it: "The photographs were Russian propaganda." But then I learned better – in part as a result of the Nuremberg trials. Let's put it this way: The war was over, people were trying to get their homes back in order, to rebuild the country, and to reintegrate all the displaced persons. People were focusing on the future. They didn't want to burden themselves with the past.

Even today many people do not want to confront that past.

Yes. But I cherish the hope that as many people as possible will see *LABYRINTH OF LIES*, that the film will be shown in schools, for instance, and that afterwards it will be discussed. It's important that young people see it. So that it can perhaps be useful for our grandchildren and following generations.

ABOUT THE PRODUCTION

"Some people in Germany still feel that a serious film should not really entertain the viewers," says producer Uli Putz. "Yet that is precisely what we want to do in LABYRINTH OF LIES." The film relates the story of a handful of men and women who, despite massive social and political opposition, devoted themselves in the late 1950s to making sure that Germany should not flee from its past, which was not far away at that time. These men and women wanted Germany to be the first country in the world to prosecute its own war criminals in a court of law.

"Contrary to the Nuremberg trials, the Auschwitz trials are unknown to most people today," states producer Jakob Claussen. "In a way, we see our film as a means to prevent forgetting; it is not couched in the style of a neat, well-mannered, illustrated history lesson, however, but as the exciting and entertaining quest of a hero. Back then, it had taken more than five years from the first preliminary proceedings to the opening of the main proceedings of the first Auschwitz trial. The origins of this film also took about this long."

The seminal idea stems from the screenwriter Elisabeth Bartel. She had read about this in a newspaper and approached the producer Sabine Lamby with the topic. She, in turn, immediately recognized the potential of this story, which had never been told in a cinematic version before. The two began developing the story and then brought on board Giulio Ricciarelli as co-author, Lamby's partner at the Naked Eye Filmproduction. During this phase, Ricciarelli developed such a fascination with this topic that he ultimately realized it had to become a lavish historical film, and that an experienced production partner had to be found in order to obtain successful results. Thus in 2011, Sabine Lamby turned to the Claussen+Wöbke+Putz Filmproduktion – and met with a most positive reception: "I read the script and was bowled-over by it," recalls Uli Putz. "It was soon clear that we wanted to tell this incredibly fascinating story together."

It began a two-year phase of meticulous script development. Very early on in this phase, the participants had agreed that Ricciarelli would direct. "His award-winning short films confirmed his visual way of thinking, how masterfully he can direct actors and action," explains Putz. "During this work on the script, it soon emerged that he also had a surprising access to his characters." Claussen adds: "In our intensive conversations during the development phase we noted that Giulio is very focused, listens attentively and knows exactly what he wants." Of course a directing debut always demands an extra portion of confidence on the side of the producers, says Putz: "You don't know for sure what you're getting. But this can also lead to something very special. In our case, our hopes were fully realized."

Elisabeth Bartel and Giulio Ricciarelli pointedly decided to tell a fictitious story, albeit against the background of true events and with the inclusion of authentically existing persons. "While Prosecutor General Fritz Bauer and journalist Thomas Gnielka really did exist, our protagonist, the young public prosecutor Johann, was a fictitious character, a concentrate of

the three public prosecutors who actually led the investigation back then," explains Uli Putz. "The biggest challenge posed by the development of the script was to balance out the individual elements: we wanted to retain the decisive facts on the one hand, and to add an emotional component to the action on the other." Moreover, says Putz, there was a need to insert information as incidentally as possible about the time in which the story takes place. For example, the fact that many soldiers had not yet returned from captivity as prisoners-of-war is expressed within the narrative.

The producers insist that the film should in no way be dogmatic or moralistic. "Obviously, we unquestionably support the view that it was right and important for our nation to deal with our past," stresses Putz. "But we absolutely wanted to show the opposite side of the coin as well." For instance, the Senior Public Prosecutor Walter Friedberg, played by Robert Hunger-Bühler, asks a very legitimate question: "Is it truly important that every son in Germany should wonder if his father was a murderer?" This film character is a fine example of the complexity of the situation at that time, remarks Claussen: "At the beginning, Herr Friedberg seems rather unlikeable, but then it turns out that he, of all people, was not in the NSDAP. We try to diversify and expand as broad a swath as possible of personal stories and fates."

In order to describe the historical events as faithfully as possible, the screenwriters sought scholarly support from the very start: Elisabeth Bartel contacted the historian Werner Renz from the Fritz Bauer Institute during the research phase. "In the spring of 2010, Mrs. Bartel introduced me to the topic of the film for the first time," says Renz. "In the following years, I read the various versions of the script." He attested that the authors commensurately reproduced the background story of the Auschwitz trials and of keeping to the essential facts as much as possible: "In my view, the screenplay is very authentic. It neither exaggerates anything nor distorts anything and correctly depicts the judicial inquiry."

Lead actor Alexander Fehling also joined the team very early on. Putz and Claussen already knew him from their collaboration on Frieder Wittich's *13 Semester*. The producers assembled a roster of top screen stars who, for the most part, are not yet well known to the broad public. Among them is Gert Voss, a veritable legend in theater circles, but a rare guest on the screen. He "had a genuine hunger for a great cinematic role," notes Claussen.

While preparing for his role, Alexander Fehling had a chance to meet a real-life model for his film character: Gerhard Wiese, one of the public prosecutors who had worked on the first Auschwitz trial in the 1950s. "He lives in Frankfurt's poet quarter and was Reich-Ranicki's neighbor," says Claussen. "We were able to meet with him a couple of times, and during one dinner together, Alexander was able to clear up some very profane everyday questions such as: Did the young public prosecutors use the familiar form of address or the formal one in speaking with one another? Did they wear hats? How did they behave in the presence of Fritz Bauer?"

The former public prosecutor Gerhard Wiese came to the set one day to get an idea of the production. "We were shooting the scene in which all the prosecutors come together once a week, where Fritz Bauer distributes the cases in question," explains Claussen. "Giulio Ricciarelli led Mr. Wiese into the room and introduced him to the actors. All rose spontaneously and applauded him. It was so incredibly moving to see how this elderly gentleman of over eighty years finally had a chance to experience such an appreciation. For me, that was the most moving moment of our shoot."

The film offers a great deal of material that will stimulate discussions, says Claussen: "Back then, when it was necessary to establish the need for the Auschwitz trial, Prosecutor General Fritz Bauer voiced this provocative maxim: "No one has the right to be obedient." What he meant was that no one should be allowed to say afterwards that he was only following orders. Everyone has the duty to say no when such inhuman things are called for such as under the Nazis." The topic of personal responsibility is still valid today, too, asserts Putz: "How far does the requirement to observe instructions go? Does it free you from your duty to listen to your own conscience? To what extent do you have to assume responsibility for your actions yourself? These are questions that keep returning."

It is no one's aim to pass judgment over past generations, however, notes Claussen: "A certain humility is demanded of us today. It would not be fair to reproach our fathers and grandfathers from the comfort of our apartments. Instead, we have the task of making sure that something like Auschwitz does not happen again. This is the position taken by our film." And this is why the film is still relevant today, says Claussen: "Everywhere in the world systems are collapsing; just think of Egypt and Syria."

Uli Putz points out that the historical period in which the action plays out has hardly been examined on film so far: "Through our film, young audiences can thus have a glimpse at a time which they most likely do not know very well. In addition, the film also contains many stimuli to help us reflect on the contents and continue to explore this domain." The producer hopes that the theme will inspire various generations to watch the film together: "I feel that this story contains a wealth of conversation topics for families. And I would be honored if our film could make parents and grandparents aware of the importance of passing their knowledge of that time to the younger generations before it is too late."

"It was our intention to make a film that takes up an important subject, offers information and expands the audience's horizon, but still does not neglect the entertainment factor," stresses Uli Putz in closing. "Of course LABYRINTH OF LIES is a kind of counter-program to shallow, superficial programs. Nevertheless, it definitely remains an entertainment film," asserts Jakob Claussen.

INTERVIEW WITH DIRECTOR GIULIO RICCIARELLI

How did you react when you were confronted with the theme for the first time?

I thought the story was incredible. I was particularly unable to believe that many Germans in the late 1950s had never heard about Auschwitz. It was only in the course of my research that I concluded that this was indeed so. As a young person, I had always been under the impression that the Nazi period had been amply studied and treated in Germany after 1945 through history lessons, a variety of films and visits to concentration camp memorials.

But the truth is: after the end of WWII, just about nothing was treated comprehensively for several years; instead, there was an attempt to silence the dark past. This was a chapter one simply did not talk about. Nor about the perpetrators, nor about the victims. Of course there were people who knew about Auschwitz, but the majority of the Germans did not. This topic would have continued to be suppressed if four courageous people – a Prosecutor General and three young public prosecutors – had not overcome all obstacles to push through their vision of the Frankfurt Trial. Four heroes who changed Germany forever.

How would you characterize your main character, the young public prosecutor Johann Radmann?

Johann is a self-assured, very Germanic, rather formalist jurist with a humanistic education and clear moral values. His Achilles' heel is his rigid black and white way of viewing things. At the beginning he thinks he knows what's right and what's wrong. Only in the course of the events does he realize that it is not up to him to judge other people. He can only conduct this trial with humility.

In your film, you also provide a forum for the opposite side.

Yes, this meant a lot to us. Of course we feel that we should absolutely confront our past. But the opposite position can also claim some good arguments for itself. The German Federal Chancellor Konrad Adenauer had set up the doctrine that one had to draw the line and spread the cloak of silence over the past. This was the official stance which Fritz Bauer and his comrades-in-arms had to knock down. And the question posed by Senior Public Prosecutor Friedberg to Johann Radmann reduces it to one point: "Do you want every young person to wonder whether his father was a murderer or not?"

To what extent were you able to borrow original quotes when writing the dialogues?

Many statements by Fritz Bauer have been preserved, mainly through the work of the Fritz Bauer Institute. Of course we were also able to base ourselves on witnesses' statements from the trial. And Attorney Lichter's perfidious argumentation that the "selection" was an act of humanity intended to save human lives, really does stem from a lawyer's defense strategy in the Frankfurt Trials. As to the historical facts, we are as correct and precise as possible. Only in conjunction with the inner life of the characters did we allow ourselves narrative liberties. We don't want to give viewers a history lesson, but an emotional cinematic experience. That is why we've tried again and again to loosen up the action through humor – not through artificial slapstick elements, but through a gentle humor that arises from the characters. I feel it is wrong to say: "Oh my god, it's a serious theme, you're not supposed to laugh!"

CAST BIOGRAPHIES

Alexander Fehling (Johann Radmann)

ALEXANDER FEHLING was born in Berlin in 1981 and attended the Hochschule für Schauspielkunst Ernst Busch from 2003 to 2007. He starred in stage roles at the Maxim Gorki Theater Berlin, the Berliner Ensemble, the Bat Berlin, the Deutsches Theater Berlin, the Berliner Sophiensäle and the Theater am Neumarkt in Zurich. In 2006 he was awarded the O. E. Hasse Award of the Akademie der Künste for his role as the Prince in Robert Walser's "Schneewittchen." Fehling made his film debut in 2007 in the role of Sven in Robert Thalheim's highly noted AND ALONG COME TOURISTS, for which he was awarded the Förderpreis Deutscher Film. In 2008 he starred in Hans-Christian Schmid's war criminal drama STORM and Frieder Wittich's student comedy 13 SEMESTER. His role in Quentin Tarantino's theatrical hit INGLOURIOUS BASTERDS brought him international recognition. As the title character in GOETHE! (2009, director: Philipp Stölzl), he won the Metropolis Award for Best Actor, a nomination for the German Film Award and a Jupiter Award. In 2011 Fehling was honored as a German "Shooting Star" at the Berlinale. At the festival that same year Fehling played Baader-Meinhof Gang leader Andreas Baader in Andres Veiel's IF NOT US, WHO?. In 2012 he played alongside Ronald Zehrfeld and August Diehl in the GDR drama SHORES OF HOPE. In 2013 he appeared on German stages along with and under the direction of Michael Bully Herbig in BUDDY. He will be seen this Fall as a regular character on Showtime's new season of HOMELAND as Claire Danes' love interest.

Selected Filmography

	<i>Director</i>
2015 ATOMIC FALAFEL	Dror Scholl
2014 LABYRINTH OF LIES	Giulio Ricciarelli
2013 BUDDY	Michael Bully Herbig
2012 SHORES OF HOPE	Toke C. Hebbeln
2011 THE RIVER USED TO BE A MAN	Jan Zabeil
2010 IF NOT US, WHO?	Andres Veiel
2009 YOUNG	Philipp Stölzl
2008 INGLOURIOUS BASTERDS	Quentin Tarantino
2008 STORM	Hans-Christian Schmid
2008 13 SEMESTER	Frieder Wittich
2008 BUDDENBROOKS	Heinrich Breloer
2007 AND ALONG COME TOURISTS	Robert Thalheim

Gert Voss (Fritz Bauer)

"Gert Voss was a wizard, a truly grandiose actor. For me and the entire team, it was a great gift to be able to work with him, to see how he filled this role and endowed the larger-than-life character of Fritz Bauer with depth, wisdom and presence. It is a gift we are very thankful for. This experience will live on with us forever." (Giulio Ricciarelli)

GERT VOSS was born in Shanghai in 1941 and lived there until 1948. He spent the rest of his early years in Hamburg, Cologne, Heidenheim an der Brenz and on Lake Constance. He studied German and English literature and took private acting lessons with Ellen Mahlke, which were followed by theater engagements in Constance and other cities. It was in Constance that Voss was discovered by Hans-Peter Doll and hired for Brunswick and Stuttgart. He later transferred to Bochum with Claus Peymann and was invited to the Berliner Theatertreffen in 1983 in his role as Hermann in the "Hermannsschlacht." He appeared there in 20 productions altogether, and was chosen as actor of the year for seven times. Voss again transferred with Peymann in 1986, this time to the Burgtheater in Vienna. He was acclaimed there as Richard III, Shylock, Lear, and in Thomas Bernhard's play "Ritter, Dene, Voss." Gert Voss worked with Peter Zadek, George Tabori, Luc Bondy, Andrea Breth, Thomas Langhoff and Thomas Ostermeier; played at the Berliner Ensemble and the Schaubühne Berlin. Among his guest roles, the title role in "Jedermann" at the Salzburg Festival deserves to be pointed out, a role he played during four summers (1995-1998). Gert Voss received many awards for his work, including the Gertrud Eysoldt Ring, the Kainz Medal, the Federal Order of Merit in 1989 and the Fritz Kortner Award in 1992. He was proclaimed Best Actor in Europe by the Times and received the Award of the International Theater Institute (ITI) in 1997 as well as the Nestroy Award in 2000. In 2012 the Konrad Adenauer Stiftung honored him with an homage as most significant actor of our time. Gert Voss has been seen repeatedly in highly select roles in movies and on television, for instance in Axel Corti's and Gernot Roll's TV miniseries RADEZKY MARCH (1994), in the historical two-parter BALZAC: A PASSIONATE LIFE (1999), on the big screen in Sebastian Schipper's SOMETIME IN AUGUST (2008) and, most recently, in Helmut Dietl's ZETTL (2012). Gert Voss died on 13 July 2014 after a short but serious illness.

Selected Filmography

	<i>Director</i>
2014 LABYRINTH OF LIES	Giulio Ricciarelli
2012 ZETTL	Helmut Dietl
2008 SOMETIME IN AUGUST	Sebastian Schipper
1999 BALZAC: A PASSIONATE LIFE (TV)	Josée Dayan
1996 DOKTOR KNOCK (TV)	Dominik Graf
1994 RADEZKY MARCH (TV)	Axel Corti, Gernot Roll
1990 DER KAUFMANN VON VENEDIG (TV)	Peter Zadek, George Moose

André Szymanski (Thomas Gnielka)

Born in Chemnitz in 1974, ANDRÉ SZYMANSKI attended the Berliner Hochschule für Schauspielkunst Ernst Busch. After his studies he worked at the Deutsches Theater before transferring to the Schaubühne am Lehniner Platz in 1999. He has been a permanent ensemble member of Hamburg's Thalia Theater since the 2009/2010 season. He has played

in productions by Thomas Ostermeier, Sascha Waltz, Christina Paulhofer, Falk Richter, Luk Perceval and Antú Romero Nunes. In 2011 André Szymanski was honored with the renowned Ulrich Wildgruber Award. Next to his stage work Szymanski played in TV productions such as DIE FRAU AUS DEM MEER (2008), WIE MATROSEN (2010), and in the highly praised GESTERN WAREN WIR FREMDE (2012). He also starred in the feature films WOLFSBURG (2003) and IN THE SHADOWS (2009).

Selected Filmography

	<i>Director</i>
2014 LABYRINTH OF LIES	Giulio Ricciarelli
2013 AM ENDE IST MAN TOT ZEUGIN DER TOTEN (TV)	Daniel Lommatzsch Thomas Berger
2012 GESTERN WAREN WIR FREMDE (TV)	Matthias Tiefenbacher
2009 IN THE SHADOWS	Thomas Arslan
2010 WIE MATROSEN (TV)	Jesper Petzke
2008 DIE FRAU AUS DEM MEER (TV)	Niki Stein
2003 WOLFSBURG	Christian Petzold

Friederike Becht (Marlene Wondrak)

FRIEDERIKE BECHT was born in Bad Bergzabern in 1986 and studied acting at the Universität der Künste in Berlin from 2004 to 2008. She worked at the Berliner Ensemble, the Stadttheater Freiburg, the Zurich Schauspielhaus and the Ernst Deutsch Theater in Hamburg. In 2009/2010 she was hired by the Schauspiel Essen, and has been a permanent member of the Schauspielhaus Bochum since the 2010/2011 season. Next to her extensive theater work with reputable directors such as Katharina Thalbach, Anselm Weber, Tina Engel and Peter Stein, Friederike Becht also starred in TV movies and feature films, with her first lead role in WESTWIND (2011). She was also seen in HANNAH ARENDT (2012), which was awarded the German Film Award in Silver in 2013, and the TV Movie THE WAGNER-CLAN. Her 2014 films include BECKS LETZTER SOMMER and NACHSPIELZEIT.

Selected Filmography

	<i>Director</i>
2014 LABYRINTH OF LIES	Giulio Ricciarelli
2013 THE WAGNER-CLAN (TV)	Christiane Balthasar
2012 HANNAH ARENDT CRIME (TV)	Margarethe von Trotta Hannu Salonen
2011 WESTWIND	Robert Thalheim
2010 GOETHE!	Philipp Stölzl
2009 MARCEL REICH-RANICKI: MEIN LEBEN (TV)	Dror Zahavi
2008 THE READER	Stephen Daldry

CREW BIOGRAPHIES

Giulio Ricciarelli

Director and Scriptwriter

The actor, director and producer GIULIO RICCIARELLI was born in Milan in 1965 and began his career after his training as a stage actor at the Otto Falckenberg Schule. He took on an engagement at the Theater Basel in 1989/90 and worked at the Staatstheater Stuttgart, the Kammerspiele in Munich, the Schauspiel Bonn (1992/94) and at the Bayerisches Staatsschauspiel. He also starred in many TV roles, and in feature films such as ROSSINI (1996). In 2000 he founded – together with Sabine Lamby – the Naked Eye Filmproduction, which has made a name for itself with feature films by talented young directors, such as MADRID (2002) and THE FRIEND (2003). Next to his activity as producer, Ricciarelli also works as a director. His short film VINCENT was awarded the Golden Sparrow in 2005 and was nominated for the European Film Award. This was followed by further short films: in 2008 LOVE IT LIKE IT IS, and in 2009 LIGHTS, which was shown in the short-film competition of the film festival Max Ophüls Preis, and was also nominated for the European Film Award.

LABYRINTH OF LIES is Giulio Ricciarelli's feature film debut as director and screenwriter.

Filmography (a selection)	<i>Function</i>
2014 LABYRINTH OF LIES	Director
2009 LIGHTS (short film)	Director
2008 LOVE IT LIKE IT IS (short film)	Director
2005 WIE LICHT SCHMECKT	Producer
2004 VINCENT (short film)	Director
2003 THE FRIEND	Producer
MADRID	Producer
2001 BIRTHDAY	Producer

Elisabeth Bartel

Screenplay

Elisabeth Bartel was born in Graz, Austria, in 1968. After studying American literature in Munich, she headed from 1993 to 1997 a film distribution firm for international short films and documentaries which she co-founded. She then pursued studies for an MBA at the Wharton Business School in Philadelphia and worked briefly in a renowned business consultancy before returning to the media industry as member of the management of a Kinowelt Medien AG subsidiary. For ten years now she has been a script reader and consultant for Constantin Film, Eurimages, A Company Filmed Entertainment and many others. In 2009 she began with the research and subject development of LABYRINTH OF LIES.

LABYRINTH OF LIES is Elisabeth Bartel's debut as screenwriter.

Uli Putz***Producer (Claussen+Wöbke+Putz Filmproduktion)***

Born in Lauingen an der Donau in 1965, Uli Putz trained as a photographer after her secondary schooling. After working for several years in this profession, she undertook studies in the production and media economics department at the Hochschule für Fernsehen und Film in Munich, and graduated in 1993. She then worked as production head at Claussen+Wöbke. Since 1999 she has been teaching quite frequently at the its Cologne and the BAF Munich. Currently she is guest lecturer at the Hochschule für Fernsehen und Film (HFF München), as well as at the German-French master class at the Filmakademie Ludwigsburg.

Since 2004 she has been producer, general manager and partner at Claussen+Wöbke+Putz. Claussen+Wöbke+Putz (previously Claussen+Wöbke) was responsible in the past years for productions such as BEYOND SILENCE (1996), 23 (1999), CRAZY (2000), ANATOMY (2000), SUMMER STORM (2004), KRABAT (2008), MARIA, HE DOESN'T LIKE IT (2008), BOXHAGENER PLATZ (2010), 13 SEMESTER (2010), VAMPIRE SISTERS (2012) and THE LITTLE GHOST (2013).

Sabine Lamby***Producer (Naked Eye Filmproduction)***

Sabine Lamby was born in Frankfurt am Main in 1966. She studied journalism, German literature and political sciences in Mainz and Munich. During her studies she worked in various advertising agencies and production companies in Frankfurt and Munich (including Constantin Film and Senator Film). She gathered her first practical experiences in film shooting in Berlin as director's and production assistant. After a longish stint working with the director Romuald Karmakar in Munich, she became an assistant to the film-business management at various production firms and became independent in 2000 with Giulio Ricciarelli. The two founded the Naked Eye Filmproduction in Munich. Their first theatrical film BIRTHDAY was made in 2001 under the direction of Stefan Jäger (Script Award Max Ophüls Festival). This was followed by further theatrical films, including MADRID (2003, Hessian Film Award) and THE FRIEND (2003, first steps award). In 2007 the Naked Eye Filmproduction won the Federal short film award in gold for the film THE FROZEN SEA by Lukas Miko. In 2010 a branch office of the naked eye was established in Berlin and concentrates chiefly on subject development.

Jakob Claussen***Producer (Claussen+Wöbke+Putz Filmproduktion)***

Born in Frankfurt am Main in 1961, he followed up his secondary education and leaving exam with various apprenticeships at film production companies and trained as industrial manager at the Henkel KGA. After a number of different tasks as location manager, he was definitively drawn to the film branch, and studied at the Hochschule für Fernsehen und Film (HFF) in Munich from 1986-89 in the department of feature films and TV films. He then spent two years as line producer at the HFF München in Department III, in which he also oversaw the development, financing, production, distribution and sales of short films and of several full-length TV films, along with various special projects as well. In 1992 he and Thomas Wöbke founded the Claussen+Wöbke Filmproduktion GmbH. He has since been producing feature films.

NEW YORK TIMES COVERAGE OF THE FRANKFURT AUSCHWITZ TRIAL

“Auschwitz Trial of 22 is Started”

December 21, 1963

By Gerd Wilcke

<http://query.nytimes.com/mem/archive-free/pdf?res=9F02EEDA1F30EF3BBC4951DFB4678388679EDE>

“Ex-Auschwitz Aide Relates His ‘Horror’ At Camp’s Killings”

January 11, 1964

<http://www.nytimes.com/1964/01/11/exauschwitz-aide-relates-his-horror-at-camps-killings.html>

“Ex-Nazis On Trial Tell of Killings”

January 14, 1964

<http://www.nytimes.com/1964/01/14/exnazis-on-trial-tell-of-killings.html>

“Ex Auschwitz Guard Admits Death Role”

January 17, 1964

<http://www.nytimes.com/1964/01/17/exauschwitzguard-admits-death-role.html>

“Auschwitz Guard Lays Murder to Compassion”

January 21, 1964

<http://www.nytimes.com/1964/01/21/auschwitz-guard-lays-murder-to-compassion.html>

“Auschwitz Aide Testifies”

January 25, 1964

<http://www.nytimes.com/1964/01/25/auschwitz-aide-testifies.html>

“Two Ex-Nazis of Auschwitz Say Others Picked Gassing Victims”

January 28, 1964

<http://www.nytimes.com/1964/01/28/two-exnazis-of-auschwitz-say-others-picked-gassing-victims.html>

“Nazi Aide Admits He Took 250 Lives”

January 31, 1964

<http://www.nytimes.com/1964/01/31/nazi-aide-admits-he-took-250-lives.html>

“Murder Routine Described”

February 1, 1964

<http://www.nytimes.com/1964/02/01/murder-routine-described.html>

“Ex-Inmate Defends Auschwitz Doctor”

February 2, 1964

<http://www.nytimes.com/1964/02/02/exinmate-defends-auschwitz-doctor.html>

“Court Told Auschwitz Staff Carried Out Nazi Race Policy”
February 8, 1964
<http://www.nytimes.com/1964/02/08/court-told-auschwitz-staff-carried-out-nazi-race-policy.html>

“The Auschwitz Involvement”
February 9, 1964
<http://www.nytimes.com/1964/02/09/the-auschwitz-involvement.html>

“Nazi Crimes-Impact on Germany”
February 9, 1964
By Arthur Olsen
<http://www.nytimes.com/1964/02/09/nazi-crimesimpact-on-germany.html>

“Ex-Auschwitz Aide Faces New Charges”
February 22, 1964
<http://www.nytimes.com/1964/02/22/exauschwitz-aide-faces-new-charges.html>

“Auschwitz Hell Depicted at Trial”
February 25, 1964
<http://www.nytimes.com/1964/02/25/auschwitz-hell-depicted-at-trial.html>

“Death of ‘Americans’ Laid to Nazis at Auschwitz”
February 28, 1964
<http://www.nytimes.com/1964/02/28/death-of-americans-laid-to-nazis-at-auschwitz.html>

“Killing of Jews Simpler”
February 29, 1964
<http://www.nytimes.com/1964/02/29/killing-of-jews-simpler.html>

“Historian Describes Role of Auschwitz in Plan”
February 29, 1964
<http://www.nytimes.com/1964/02/29/historian-describes-role-of-auschwitz-in-plan.html>

“Auschwitz Doctor Testifies at Trial”
March 6, 1964
<http://www.nytimes.com/1964/03/06/auschwitz-doctor-testifies-at-trial.html>

“Survivor Points to 3 on Trial As Auschwitz Torturers”
March 7, 1964
<http://www.nytimes.com/1964/03/07/survivor-points-to-3-on-trial-as-auschwitz-camp-torturers.html>

“Bonn Aide Opposes War Crime Amnesty”
March 9, 1964
<http://www.nytimes.com/1964/03/09/bonn-aide-opposes-warcrime-amnesty.html>

“Ex Nazi Recalls Crimes”
March 10, 1964
<http://www.nytimes.com/1964/03/10/exnazi-recalls-crimes.html>

“Auschwitz Survivor Says Nazi Saved Her”

March 14, 1964

<http://www.nytimes.com/1964/03/14/auschwitz-survivor-says-nazi-saved-her.html>

“Auschwitz Tale Still Unfolds”

March 15, 1964

<http://www.nytimes.com/1964/03/15/auschwitz-tale-still-unfolds.html>

“Ex SS Man Denies Guilt in Shooting”

March 17, 1964

<http://www.nytimes.com/1964/03/17/ex-ss-man-denies-guilt-in-shootings.html>

“Witness Fearful at Ex-Nazis Trial”

March 21, 1964

<http://www.nytimes.com/1964/03/21/witness-fearful-at-exnazis-trial.html>

“Ex Auschwitz Aide Admits Whipping”

March 27, 1964

<http://www.nytimes.com/1964/03/27/exauschwitz-aide-admits-whippings.html>

“News Analysis by Arthur Olsen”

April 3, 1964

<http://www.nytimes.com/1964/04/03/news-analysis.html>

“Outburst Stirs Auschwitz Trial”

April 7, 1964

<http://www.nytimes.com/1964/04/07/outburst-stirs-auschwitz-trial.html>

“Questioning Scored at Auschwitz Trial”

April 11, 1964

<http://www.nytimes.com/1964/04/11/questioning-scored-at-auschwitz-trial.html>

“They Condemn”

April 19, 1964

<http://query.nytimes.com/mem/archive/pdf?res=9F06E6D71138E13ABC4152DFB266838F679EDE>

“20,000 Killings Charged”

April 25, 1964

<http://www.nytimes.com/1964/04/25/20000-killings-charged.html>

“Witness”

April 29, 1964

<http://www.nytimes.com/1964/04/29/witness.html>

“Nazis on Trial Swear They Were Jews’ Protectors”

May 5, 1964

<http://www.nytimes.com/1964/05/05/nazis-on-trial-swear-they-were-jews-protectors.html>

“Nazis Rewarded for Slaughter in Auschwitz, Camp Doctor Says”

May 9, 1964

<http://www.nytimes.com/1964/05/09/nazis-rewarded-for-slaughter-in-auschwitz-camp-doctor-says.html>

“Extortion of Jews Laid to 2 Nazi Aides”

May 14, 1964

<http://www.nytimes.com/1964/05/14/extortion-of-jews-laid-to-2-nazi-aides.html>

“Auschwitz Witness Describes Slaying”

May 15, 1964

<http://www.nytimes.com/1964/05/15/auschwitz-witness-describes-slaying.html>

“Defendant Detained at Auschwitz Trial”

May 16, 1964

<http://www.nytimes.com/1964/05/16/defendant-detained-at-auschwitz-trial.html>

“Doctor Describes Killings”

May 23, 1964

<http://www.nytimes.com/1964/05/23/doctor-describes-killings.html>

“Hungarian Writer Accuses 2 Ex Nazis”

May 27, 1964

<http://query.nytimes.com/mem/archive/pdf?res=9A00E1DD123CEE3ABC4F51DFB366838F679EDE>

“Witness Discloses Nazi Death Schools”

May 30, 1964

<http://www.nytimes.com/1964/05/30/witness-discloses-nazi-death-schools.html>

“New Charges Sought Against Nazi Guards”

June 6, 1964

<http://www.nytimes.com/1964/06/06/new-charges-sought-against-nazi-guards.html>

“Ex Nazi Testifies on Jews’ Ransom”

June 10, 1964

<http://www.nytimes.com/1964/06/10/exnazi-testifies-on-jews-ransom.html>

“Infants Deaths Charged to Nazi”

June 12, 1964

<http://www.nytimes.com/1964/06/12/infants-deaths-charged-to-nazi.html>

“Prosecution Backs Tour of Auschwitz”

June 23, 1964

<http://query.nytimes.com/mem/archive/pdf?res=9800E4D81331EE3ABC4B51DFB066838F679EDE>

“Trial of Ex-Nazis Has Wide Impact”

July 12, 1964

<http://query.nytimes.com/mem/archive/pdf?res=9D01E5D71239EF32A25751C1A9619C946591D6CF>

“Witness Seized at Trial of Ex-Auschwitz Aides”

July 17, 1964

<http://www.nytimes.com/1964/07/17/witness-seized-at-trial-of-exauschwitz-aides.html>

“Most Auschwitz Jews Slain on Arrival, Court is Told”

July 18, 1964

<http://www.nytimes.com/1964/07/18/most-auschwitz-jews-slain-on-arrival-court-is-told.html>

“Ex-Nazi Accused of Kicking Baby to Death at Auschwitz”

July 28, 1964

<http://www.nytimes.com/1964/07/28/exnazi-accused-of-kicking-baby-to-death-at-auschwitz.html>

“Doomed Jews Sang”

July 31, 1964

<http://www.nytimes.com/1964/07/31/doomed-jews-sang.html>

“8 Auschwitz Aides Refuse To Return to Site of Camp”

August 7, 1964

<http://www.nytimes.com/1964/08/07/8-auschwitz-aides-refuse-to-return-to-site-of-camp.html>

“Nazi Trial Witness Upsets Defendant”

August 18, 1964

<http://query.nytimes.com/mem/archive/pdf?res=9A00E0DE173DE13ABC4052DFBE66838F679EDE>

“Witness Says Thousands Died on Way to Auschwitz”

August 22, 1964

<http://www.nytimes.com/1964/08/22/witness-says-thousands-died-on-way-to-auschwitz.html>

“Germans Cool to Nazi Trials”

August 23, 1964

<http://www.nytimes.com/1964/08/23/germans-cool-to-nazi-trials.html>

“Auschwitz Devil Accused at Trial”

August 25, 1964

<http://www.nytimes.com/1964/08/25/auschwitz-devil-accused-at-trial.html>

“Auschwitz Ex-Aide Admits Gas Order”

September 12, 1964

<http://www.nytimes.com/1964/09/12/auschwitz-exaide-admits-gas-orders.html>

“SS Aide Accuses as a Mass Killer”

September 19, 1964

<http://www.nytimes.com/1964/09/19/ss-aide-accused-as-a-mass-killer.html>

“Auschwitz Accused Termed ‘Eichmann’”

October 3, 1964

<http://www.nytimes.com/1964/10/03/auschwitz-accused-termed-eichmann.html>

“2 Ex-SS Men Are Arrested”

October 6, 1964

<http://www.nytimes.com/1964/10/06/2-exss-men-are-arrested.html>

“Auschwitz Defendant on Bail”

October 24, 1964

<http://www.nytimes.com/1964/10/24/auschwitz-defendant-on-bail.html>

“Auschwitz Trial Enters 2nd Year”

December 22, 1964

By Arthur J. Olsen

<http://www.nytimes.com/1964/12/22/auschwitz-trial-enters-2d-year.html>