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Presents

The Counterfeiters

Based on the book "The Devil's Workshop" by Adolf Burger

Written and directed by
Stefan Ruzowitzky

Starring
Karl Markovics
August Diehl
Devid Striesow

OFFICIAL SELECTION 2007 TELLURIDE FILM FESTIVAL

OFFICIAL SELECTION 2007 TORONTO INTERNATIONAL FILM FESTIVAL

(98 mins, Austria/Germany, 2007)

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CAST

Salomon Sorowitsch
Adolf Burger
Friedrich Herzog
The Red-Haired Woman
Dr. Klinger
Aglaia

Karl Markovics
August Diehl
Devid Striesow
Dolores Chaplin
August Zirner
Marie Bäumer

CREW

Director / Screenwriter

Stefan Ruzowitzky

The script is based on the book "The Devil's Workshop" by Adolf Burger

Producers

Josef Aichholzer (Aichholzer Filmproduktion)
Nina Bohlmann and Babette Schröder,
(magnolia Filmproduktion GmbH)

Co-producers

Studio Babelsberg Motion Pictures /
Babelsberg Film ZDF

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Oberösterreich, FilmFinanzierungsFonds
Hessen-Invest Film, Land Niederösterreich

Co-producers

Caroline von Senden, Henning Molfenter,
Dr. Carl L. Wuebcken

Cinematography

Benedict Neuenfels

Editing

Britta Nahler

Set Design

Isidor Wimmer

Costumes

Nicole Fischnaller

Make-up

Waldemar Pokromski

Music

Marius Ruhland

DIRECTOR'S STATEMENT

I never thought I'd dare make a concentration camp movie.

So why make one now?

Nowadays you no longer have to disseminate the basic facts about concentration camps. Since *Life is Beautiful* one can, may and indeed must narrate individual fates which don't claim to represent all victims. One can tell universal stories and limit oneself to small but relevant fragments of the overall truth.

Our hero Spiranoff closes his eyes to what is happening. So do we as the viewers joining him: we have to see only in very small details what could not be shown anyway. But we do have to listen with him to the horror behind the fence. This can generate a much larger and thus more authentic sense of horror in the head of the viewer.

What's particularly interesting is the grotesquely privileged situation of our characters: this allows us to approach this horror by virtue of its absence. We learn what an unimaginable luxury it is not to be beaten or to eat one's watery soup in peace and quiet; we see grown men weeping because they have a name and purposeful occupation again – all this builds up to form a picture of the kind of hell they have come from.

THE COUNTERFEITERS allows one to look into one of the most interesting aspects of the concentration camp phenomenon: the *moral* plight of the prisoners. They were often forced to steal from their fellow-inmates in order to avoid starvation – the worst aspects of human nature were brought out in them, contrary to idealizing notions of self-sacrifice. These people had to adapt to an inhumane system with all the consequences in order to survive. Right down to what is known as "survivor's guilt", the question: Why was I allowed to survive, while so many others had to die?

Being the grandchild of grandparents who were – some more some less – attached to the Nazi-party and living in a country that still has big problems dealing with its Nazi past, I always felt that I have to comment on this issue as a filmmaker. When I heard about the counterfeiters for the first time I knew right away that this might be the perfect topic for me.

These days people in Germany and Austria are succumbing to a prurient fascination with evil and its villainous protagonists. They're also discovering their role as "victims".

My greatest concern was to avoid making a clumsy and politically correct film about coming to terms with history which would become compulsory viewing for school history lessons.

I aimed for immediacy, avoiding the slickness that characterizes mainstream entertainment cinema: every shot perfectly lit, every emotion emphasized by the score. I wanted to underscore the timelessness of the subject, pointing its relevance for a contemporary audience. I tried to get the liveliness of a "documentary" camera style with a very mobile camera that gave the actors a lot of freedom. We wanted the camera to always stay close to their faces to allow us to feel we're there with them instead of being a distant observer.

In the movie one character says: "I never would be in the position of a Nazi!" This was the only rule my DP, Benedict Neuenfels, and I set up: the camera must never show the Nazi's P.O.V., always *over shoulder* of the inmates, never *over shoulder* of a Nazi.

We tried very hard to avoid the cliché of "typical" Jews. In the first draft of the screenplay all the Jewish concentration camp inmates were sensitive intellectuals with melancholy features. But more intensive study of the sources made me realize I'd fallen for a cliché. The real counterfeiters were manual laborers from the suburbs with the typically blunt Berlin dialect, over-correct Prussian bank officials, smart commercial photographers. Well-intentioned positive clichés are dangerous as well: they strengthen the prejudice that Jews are somehow different, a different *race*.

Many of the scenes in the counterfeiting workshop are scored – a historically correct detail – with light operetta music, a wonderful cipher for the absurdity of the situation. For Spirano, my main character, I chose the tango rather than Jewish folk music. Tango is melancholy but full of life and passion, pain and love; it is both dissonant and melodious, the music of the underdog and the petty criminal underworld in the thirties. It was in keeping with our hero, who, before the war, never felt he was part of the Jewish world.

SHORT SYNOPSIS

The true story of Salomon Sorowitsch, counterfeiter extraordinaire and bohemian. After getting arrested in a German concentration camp in 1944, he agrees to help the Nazis in an organized counterfeit operation set up to help finance the war effort.

It was the biggest counterfeit money scam of all times. Over 130 million pound sterling were printed, under conditions that couldn't have been more tragic or spectacular. During the last years of the war, as the German Reich saw that the end was near, the authorities decided to produce their own banknotes in the currencies of their major war enemies. They hoped to use the duds to flood the enemy economy and fill the empty war coffers. At the Sachsenhausen concentration camp, two barracks were separated from the rest of the camp and the outside world, and transformed into a fully equipped counterfeiters workshop. "Operation Bernhard" was born. Prisoners were brought to Sachsenhausen from other camps to implement the plan: professional printers, fastidious bank officials and simple craftsmen all became members of the top-secret counterfeiter commando. They had the choice: if they cooperated with the enemy, they had a chance to survive, as first-class prisoners in a "golden cage" with enough to eat and a bed to sleep in. If they sabotaged the operation, a sure death awaited them. For THE COUNTERFEITERS, it was not only a question of saving their own lives, but also about saving their conscience as well...

LONG SYNOPSIS

It is shortly after the end of the war. A man sits on the beach in glamorous Monte Carlo, the gamblers' paradise. It is Salomon Sorowitsch, 45, who wears a shabby, threadbare suit, but carries a suitcase full of money. We can see a concentration camp number tattooed on his arm.

Flashback: Berlin, 1936. Sorowitsch, the King of Counterfeiters, moves in a world of swindlers, gigolos and easy women. For him, life is a game for which you need money – and the money he needs, he prints himself. With a solid portion of pragmatism and an even greater portion of creativity, he manages to stay on the bright – and safe – side of life. But perhaps it only seems like it... For the smile of the lovely Aglaia keeps him in Berlin one night too many. The next morning he is arrested by Inspector Herzog. Just like many other "professional criminals," Sorowitsch is sent off to a concentration camp. He soon realizes that Mauthausen is not a normal prison. There, prisoners are systematically killed. Relying on his survival instinct and his artistic skills, Sorowitsch becomes the personal artist of the SS. Then he is transferred to Sachsenhausen, where he is welcomed by an "old acquaintance": Herzog, who has now been promoted and heads a special secret commando. In two barracks rigorously separated from the rest of the camp, counterfeit money is to be produced on a grand scale. The Nazis need cash! Considering the situation in the camp, the conditions in the "Golden Cage" are nearly heavenly: clean, well-organized workshops with background music, soft beds, good food... Herzog wants to motivate his men with good treatment and get the maximum performance out of his hand-picked specialists. One thing is clear, however: if the work does not lead to success,

the workers will be sent to the gas chamber. "What a shame that would be!", says Herzog with a twinkle in his eye. Sorowitsch and his fellow inmates experience the horrors of the concentration camp only indirectly, such as when they find the name cards of the Jews who have been gassed in the nice suits they are allowed to wear. And from behind the wooden planks, they hear the screams of the tortured. Sorowitsch does what he always does: he looks away when nothing can be changed. Thanks to his skill, he actually does succeed in producing perfect pound notes. Herzog is very satisfied and gives his counterfeiters a reward: a ping-pong table! "We finance the Nazis' war with our fake money," hisses Sorowitsch's friend Burger, and begins to sabotage their work. Soon, idealism clashes with pragmatism. On one side is Sorowitsch with his policy of small, opportune steps, of survival one day at a time, also in order to obtain life-saving medicine for fellow prisoner Kolya, who is suffering from tuberculosis. On the other side is Burger with his constant sabotaging and his secret plans for revolt. When Kolya is killed by a guard with a shot to the head, Sorowitsch realizes that his attempt to come to terms with evil has failed. The end of the war saves the lives of the imprisoned counterfeiters. Overnight, the Nazis flee from the concentration camp. The gate to freedom is open – but it leads the privileged prisoners of the printing shop past the nightmare of the rest of the camp. The other survivors can hardly grasp that these well-dressed, well-fed people are fellow prisoners. Sorowitsch is finally forced to look, even though – or perhaps precisely because – everything is over. What he sees are starving, tortured victims who are barely recognizable as human beings, and who wander aimlessly about mountains of corpses.

Monte Carlo. Sorowitsch takes his place at the game table one last time. He intentionally loses his entire counterfeit money and goes to sit on the beach, as at the beginning. "You 'ad ze bad luck?", asks his high-class French callgirl. And Sorowitsch smiles.

TRUTH AND UNTRUTH

"Operation Bernhard" in film and reality

A barrack with a ping-pong table, cabaret-like revues and operettas as background music – the details are too grotesque to have been thought up by a screenwriter. These are true scenes from the counterfeiters' workshop at the Sachsenhausen concentration camp.

THE COUNTERFEITERS relates the story of this workshop and of the "Operation Bernhard" that gave rise to it. The operation was launched in 1942 and followed a secret plan devised by the Nazis under the leadership of then counterfeit inspector Bernhard Krüger. The goal of the operation was to produce fake British pounds and U.S. dollars in order to weaken the economies of those enemy countries. It was also believed that the Nazis wanted to carry out major financial transactions such as the purchase of war material with this money, but this is contested by historians.

The Nazis took the workers for their project from the concentration camps. Jailed specialists – professional printers, graphic artists, typographers, all of them Jews, good citizens and honest workers – were brought to Sachsenhausen to put this plan

into effect. Sealed off from the outside world, the prisoners in Blocks 18 and 19 of the Sachsenhausen camp were forced to work as counterfeiters for this top-secret Nazi operation.

Producing counterfeit money was the main activity of the "Golden Cage," as the inmates called their division, but identification papers and passports were also produced for the secret service. Altogether 134 million pound sterling were produced in Sachsenhausen, triple the amount of Britain's currency reserves. Between 1942 and 1945 there were 140 prisoners busy producing banknotes in denominations of 5, 10, 20 and 50 pounds. The counterfeit bills of "Operation Bernhard" were so perfect that they could hardly be distinguished from the originals.

Separated from the "regular" prisoners, the inmates of Blocks 18 and 19 had much better living conditions than those in the rest of Sachsenhausen and even of all the other concentration camps. They had enough to eat and were each given their own bed to sleep in, and the Kommandant gave them a ping-pong table and threw parties every now and then to strengthen their morale. Although they didn't have to wear prison clothing, they knew that the clothes they wore came from prisoners who had been gassed. And the threat of death was always with them if their work was not up to par, or sabotaged. Most men suspected that their knowledge of this top-secret operation marked them for death anyway, and that once the operation was successful they would be eliminated.

Thus they forged money while under constant fear of death, kept devising new strategies to delay the production and to make as many rejects as possible to gain time – even though they were aware that they could not sabotage the process forever without risking their own lives.

As soon as the prisoners succeeded in making the perfect English pound notes, they were given the order to forge U.S. dollars. To support the "dollar group," counterfeit inspector Krüger brought in a new prisoner to the shop in 1944, Salomon Smolianoff, called "Sally," a Russian Jewish artist and the most notorious forger of art and money in his day. He inspired the lead character in THE COUNTERFEITERS, Salomon Sorowitsch. Like Sorowitsch, Smolianoff also landed in prison before the outbreak of the war because he let a beautiful woman keep him one night too many in Berlin. And just as camp Kommandant Friedrich Herzog arrested Sorowitsch, in real life it was Krüger who put the "genuine Sorowitsch" behind bars. Smolianoff was sent to the Mauthausen concentration camp in 1939, and made himself useful to the S.S. guards as a portraitist and artist. In 1944 he was relocated to the counterfeit workshop at Sachsenhausen and arrived "with a bit of a belly," as Adolf Burger remembers.

But the year ended without Smolianoff having produced a usable dollar. The group managed to delay the difficult printing process for several months. Smolianoff did not take part in the sabotage actions of the other members of the group; the master counterfeiter worked hard and demonstrated his skills. But his colleagues wanted to delay the production as long as possible and deliberately kept ruining the gelatin needed for the printing. Yet it wasn't possible to keep this up forever and in the end, they succeeded in producing the first perfect dollar notes. The counterfeiters, however, had also achieved their goal: the Allies were on the way, and the Germans were no longer able to produce large quantities of counterfeit dollars.

The end of "Operation Bernhard"

In THE COUNTERFEITERS Sorowitsch and his fellow prisoners are freed from Sachsenhausen. In reality, the counterfeit blocks were dismantled when the eastern front collapsed in early 1945 and the Russians crossed the Oder on their way to Berlin. The prisoners and their workshop were moved to the Alps and ultimately relocated to the Ebensee concentration camp in Austria's Salzkammergut, where the prisoners were freed by the U.S. Army. The approach of the Allied forces prevented the Nazis from finding a safe place to hide the counterfeit money. S.S. men thus threw many crates with counterfeit British pounds into Lake Toplitz in May 1945.

All traces of the master counterfeiter Smolianoff were lost after his liberation. It is said that he came to Monte Carlo shortly after the end of the war, and that he lost a great deal of money at the Casino. He was soon on the international "Wanted" lists as a counterfeiter, but he is also believed to have forged emigration papers for Jews trying to go to Palestine. Smolianoff died in Argentina in the 1960s. He allegedly spent his last years living from the "rediscovery" of Old Master paintings...

The sources of the script: the experiences of the eyewitness Adolf Burger

Adolf Burger, a professional printer from the Slovakian town of Velká Lominca (German: Grosslornitz), was arrested and interned, along with his wife, for "political reasons" in 1942. His young wife was murdered at Auschwitz-Birkenau, and he himself was sent after one and a half years to the Sachsenhausen concentration camp with other "specialists" to build up the Nazis' secret counterfeit workshop.

On May 5, 1945 he was freed by U.S. troops at a subcamp of the Ebensee concentration camp. He returned to Czechoslovakia, where he worked as a printer again. He wrote down his recollections in "The Devil's Workshop. The Counterfeit Money Workshop of the Sachsenhausen Concentration Camp" (Hentrich & Hentrich, Berlin, 2006). It became his mission to disseminate the memories of his experiences and of that particular time. Now in his 90s, Burger continues to travel tirelessly, to hold lectures and give talks in schools to tell youths about his life and provide information about what really happened.

Legends surrounding the "treasure in Lake Toplitz" – The whereabouts of the counterfeit money from "Operation Bernhard"

Under the title "Geld wie Heu" (Tons of Money), "Stern" magazine reported in 1959 about a sensational find of counterfeit British pound notes in Lake Toplitz in Austria. Nine crates full of counterfeit money were found, along with secret S.S. archives. Once "Stern" had reported about the crates of counterfeit money, more and more rumors began spreading about the Third Reich's secret gold reserves and stolen art, which were said to have been sunk deep into Lake Toplitz. Local residents remembered how soldiers forced them to take their boats out onto the lake towards the end of the war, and they also remembered the mysterious crates lowered into the water... This soon gave rise to the legend of sunken gold, and the lake turned into a mecca for treasure seekers from all over the world.

Lake Toplitz is ca. two kilometers long and 103 meters deep, and from a depth of 20 meters its water no longer contains oxygen. Many tree trunks that were thrown into the lake and that do not rot, make the divers' job difficult and very dangerous. Many treasure hunters have nevertheless tried their luck. But in 1963, after a number of mysterious accidents and the death of a young diver during an unauthorized search, the Austrian authorities issued a prohibition to dive into Lake Toplitz. In order to put an end to the dangerous diving expeditions and the myth of the Nazi gold once and for all, the Austrian Ministry of the Interior launched a sweeping search. Up into the 1980s, divers of the Austrian armed forces and the mine defusing team retrieved not only more crates filled with counterfeit money and printing plates, but also a considerable amount of Nazi war material as well. With the bombs, rockets, mines, explosives and other weapons found there, the lake became known as the "Dump of the Third Reich."

ABOUT WRITER/DIRECTOR STEFAN RUZOWITZKY

Stefan Ruzowitzky was born in 1961 in Vienna where he studied film, theater and history. In the first half of the 1980s, he worked in the theater as a director and wrote radio plays for the Austrian broadcaster ORF. From 1987, Ruzowitzky worked as a freelance director for television, commercials and music videos. In 1996, he made his feature directorial debut with "Tempo", which won the Max Ophuels Award in 1997.

His second feature, "The Inheritors" (1997), was sold to 50 countries including the US and shown at numerous film festivals around the globe, including the New York, Toronto and Rotterdam, winning many prizes including a Tiger Award in Rotterdam. "The Inheritors" was also Austria's entry for the Academy Award for Best Foreign Language Film in 1999. Since then, he has made the hit thriller "Anatomy" (2000), "All the Queen's Men" (2001) and "Anatomy 2" (2002).

INTERVIEW WITH STEFAN RUZOWITZKY

All your films are very different from one another and so is THE COUNTERFEITERS. Why is that?

It looks like it at first glance, but actually I keep focusing on my favorite topic: idealism. From *TEMPO* to *THE INHERITORS* to *ANATOMY* – my films always have young heroes who enter a world full of idealism but are forced to rethink their concept of life. *THE COUNTERFEITERS* takes a different approach. Never before had I been able to treat the tension between idealism and pragmatism in such a dramatic, existential framework.

How did THE COUNTERFEITERS come about?

Over the course of two weeks, the idea for the film was proposed to me by two production companies independently of one another. It was clearly a sign of fate!

How was, or is, your contact with Adolf Burger?

For me, the most moving moment was undoubtedly when Burger and Plappler, the last survivors, were on the set and I realized: My God, this isn't just a film we're making – this is history, this really happened, and these two men suffered through this ordeal. On the trip to the set, the two 90-year-olds had been arguing about whether the S.S. Kommandant of the counterfeit workshop was a murderer or a savior. I thought to myself: that's exactly what this film is about!

How would you describe the situation in which the counterfeiters found themselves?

I feel it's essentially related to modern-day, universal questions. And that's why I was fascinated by the topic: is it possible to play ping pong in a concentration camp while a few meters away people are being tortured to death? This is no different than the question: is it possible to take an all-inclusive vacation to a place where people are

starving to death nearby? Is it possible to enjoy our rich, sheltered lives in the face of all the suffering in the world?

THE COUNTERFEITERS does not want to give people a guilty conscience. It relates its story almost in the style of an adventure film. Did you have any reservations about portraying a topic like this in such a manner?

For a present-day audience, an angry "That's how it was!" is no longer enough. We have to talk about the Holocaust and have a moral obligation to do so in a way that reaches as many viewers as possible. So, yes, a film about the Holocaust should be exciting and entertaining, in the best sense of the word. But I would also like to say that I would never have dared to depict the everyday horror of a "normal" concentration camp.

Why does your film end on such a conciliatory note?

It's clear that Burger and Sorowitsch – along with all concentration camp survivors – would be coping with this painful experience for the rest of their lives, with the issue of why they survived and so many others had to die, and whether they couldn't, or shouldn't, have done more. As a filmmaker, I do not have the right to reproach that he survived life in a concentration camp for six years – that would be nothing less than immoral. That's why the film has to make do with a happy end.

Do you have a special interest in the Nazi era?

When you live in a country like Austria, where the right-wing-populist parties FPÖ and BZÖ, with their intolerable closeness to Nazi ideology, consistently grab about 20% of the votes and are even allowed to take part in running the country, which is just as intolerable – you simply have the urgent need to confront this topic every now and then.

THE CAST

Karl Markovics as Salomon Sorowitsch

Born in Vienna in 1963 Karl Markovics became known to millions through the international hit TV series "Rex – A Cop's Best Friend." And while the Austrian actor has starred in 14 feature films, including "Late Show" (1998) directed by Helmut Dietl and "All the Queen's Men" (2001) directed by Stefan Ruzowitzky, he has been regularly appearing on stage as well, adding live performances to his growing list of successful film and TV roles.

Filmography (selection)

	Film Title	Director
2006	<i>Die Fälscher (The Counterfeiters)</i>	Stefan Ruzowitzky
2005	<i>Mein Mörder (TV)</i>	Elisabeth Scharang
2004	<i>Die Schrift des Freundes (TV)</i>	Fabian Eder
2004	<i>Familie auf Bestellung (TV)</i>	Urs Egger
2002	<i>Andreas Hofer – Freiheit des Adlers (TV)</i>	Xaver Schwarzenberger
2001	<i>Die Männer ihrer Majestät (All the Queens Men)</i>	Stefan Ruzowitzky
2000	<i>Komm, süßer Tod (Come Sweet Death)</i>	Wolfgang Murnberger
1999	<i>Geboren in Absurdistan (Born in Absurdistan)</i>	Houchang Allahyari
1998	<i>Late Show</i>	Helmut Dietl
1998	<i>Drei Herren</i>	Nikolaus Leytner
1998	<i>Der Strand von Trouville</i>	Michael Hofmann
1995-1996	<i>Stockinger (TV)</i>	Jörg Grünler
1994-1996	<i>Kommissar Rex (TV)</i>	O. Hirschbiegel, A. Prochaska
1994	<i>Indien (India)</i>	Paul Harather

August Diehl as Burger

August Diehl is regarded as one of Germany's best young actors, both in film & theatre. He has won dozens of German and international awards, including the "European Shooting Star" of the Berlin International Film Festival and the DIVA Award as "Actor of the Year" in 2005. Among the films that secured his reputation are Hans Christian Schmid's "Distant Lights" (2003), Achim von Borries's "Love in Thoughts" (2004) and Volker Schlöndorff's "The Ninth Day" (2004). THE COUNTERFEITERS marks the second time that Burger works with director Ruzowitzky.

Filmography (selection)

	Film Title	Director
2006	<i>Die Fälscher (The Counterfeiters)</i>	Stefan Ruzowitzky
2006	<i>Slumming</i>	Michael Glawogger
2006	<i>Ich bin die Andere (I am the Other Woman)</i>	Margarethe von Trotta
2005	<i>Kabale und Liebe (TV)</i>	Leander Haussmann
2003	<i>Was nützt die Liebe in Gedanken (Love in Thoughts)</i>	Achim von Borries
2003	<i>Anatomie 2 (Anatomy 2)</i>	Stefan Ruzowitzky
2002	<i>Lichter (Distant Lights)</i>	Hans-Christian Schmid
2002	<i>Tattoo</i>	Robert Schwentke
2001	<i>Love the hard way</i>	Peter Sehr
2000	<i>Kalt ist der Abendhauch</i>	Rainer Kaufmann

Devid Striesow as Friedrich Herzog

Devid Striesow made his feature film debut in "Cold Is the Evening Breeze" (2000), directed by Rainer Kaufmann. He followed with Hans Christian Schmid's "Distant Lights" (2003), Dennis Gansel's "Napola" (2004) and Dominik Graf's "The Red Cockatoo" (2005). In 2004 Striesow won the Alfred Kerr Acting Award and was named Best Young Actor of the Year by "Theater Heute" Magazine.

Filmography (selection)

	Film title	Director
2006	<i>Die Fälscher (The Counterfeiters)</i> <i>Das Herz ist ein dunkler Wald</i>	Stefan Ruzowitzky Nicolette Krebitz
2005	<i>Die Boxerin</i> <i>Der Rote Kakadu (The Red Cockatoo)</i>	Catharina Deus Dominik Graf
2004	<i>Marseille</i> <i>Der Untergang (The Downfall)</i> <i>NaPolA – Elite für den Führer</i> <i>(Before the Fall)</i>	Angela Schanelec Oliver Hirschbiegel Dennis Gansel
2003	<i>Sie haben Knut</i>	Stephan Krohmer
2002	<i>Mein erstes Wunder (My First Miracle)</i>	Anne Wild
2001	<i>Was tun wenn's brennt</i> <i>(What to do in Case of Fire)</i>	Gregor Schnitzler
2000	<i>Kalt ist der Abendhauch</i> <i>(Cold is the Breath of Evening)</i>	Rainer Kaufman

Marie Bäumer as Aglaia

Marie Bäumer is a well known stage and television actress who made her feature-film debut in Detlev Buck's hit comedy "Jailbirds" (1995) Her other film credits include "Angst" (2003), directed by Oscar Roehler and "Dresden – The Inferno" (2006), directed by Roland Suso Richter.

Filmography (selection)

	Film title	Director
2006	<i>Die Fälscher (The Counterfeiters)</i> <i>Dresden (TV)</i>	Stefan Ruzowitzky Roland Suso Richter
2005	<i>Nachtschicht – Tod im Supermarkt (TV)</i>	Lars Becker
2004	<i>Ein toter Bruder</i>	Stefan Krohmer
2003	<i>Der alte Affe Angst (Angst)</i>	Oskar Roehler
2002	<i>Poppitz (Cosamera)</i>	Harald Sicheritz
2002	<i>Napoléon (TV)</i>	Yves Simoneau
2001	<i>Der Schuh des Manitu (Manitou's Shoe)</i>	Michael Bully Herbig
1995	<i>Männerpension (Jailbirds)</i>	Detlev Buck

Dolores Chaplin as The Red-Haired Woman

Dolores Chaplin is the granddaughter of Charlie Chaplin, the daughter of Michael Chaplin, and sister of Carmen Chaplin. She lives in France and has taken part in various French productions, including Jean-Philippe Toussaint's "La patinoire" (1998) and Patrice Leconte's "Rue des plaisirs" (2002).