



THE WEINSTEIN COMPANY Presents

A MIRAGE ENTERPRISES Production

A NEUNTE BABELSBERG FILM GmbH Production

# THE READER

Behind the mystery lies a truth  
that will make you question  
everything you know

Preliminary Production Notes

123 minutes

Rated R by the MPAA

Opening December 10, 2008 limited

Opening December 25, 2008 expanding

Opening January 9, 2009 nationwide

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## THE READER

### Cast

Hanna Schmitz KATE WINSLET  
Michael Berg RALPH FIENNES  
Young Michael Berg DAVID KROSS  
Rose Mather / Ilana Mather LENA OLIN  
Professor Rohl BRUNO GANZ

### Filmmakers

Director STEPHEN DALDRY  
Screenwriter DAVID HARE  
Based on the book *THE READER* by BERNHARD SCHLINK  
Producers ANTHONY MINGHELLA  
SYDNEY POLLACK  
DONNA GIGLIOTTI  
REDMOND MORRIS  
Executive Producers BOB WEINSTEIN  
HARVEY WEINSTEIN  
Directors of Photography CHRIS MENGES  
ROGER DEAKINS, ASC, BSC  
Production Designer BRIGITTE BROCH  
Editor CLAIRE SIMPSON  
Music By NICO MUHLY  
Costume Designers ANN ROTH  
DONNA MALONEY  
Casting by SIMONE BAER  
JINA JAY  
Co-Executive Producer JASON BLUM  
Co-Producers HENNING MOLFENTER  
CHRISTOPH FISSER  
CARL WOEBCKEN  
Associate Producer MICHAEL SIMON de NORMIER  
Makeup and Hair Designer IVANA PRIMORAC  
English Novel Translation by CAROL BROWN JANEWAY

In Loving Memory of  
ANTHONY MINGHELLA  
SYDNEY POLLACK

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## THE READER

### Synopsis

THE READER opens in post-WWII Germany when teenager Michael Berg becomes ill and is helped home by Hanna, a stranger twice his age. Michael recovers from scarlet fever and seeks out Hanna to thank her. The two are quickly drawn into a passionate but secretive affair.

Michael discovers that Hanna loves being read to and their physical relationship deepens. Hanna is enthralled as Michael reads to her from “The Odyssey,” “Huck Finn” and “The Lady with the Little Dog.” Despite their intense bond, Hanna mysteriously disappears one day and Michael is left confused and heartbroken.

Eight years later, while Michael is a law student observing the Nazi war crime trials, he is stunned to find Hanna back in his life – this time as a defendant in the courtroom. As Hanna’s past is revealed, Michael uncovers a deep secret that will impact both of their lives. THE READER is a haunting story about truth and reconciliation, about how one generation comes to terms with the crimes of another.

THE READER stars Ralph Fiennes, David Kross and Kate Winslet, and is directed by Stephen Daldry (the Academy Award nominated director of THE HOURS), from a script by David Hare, and based on the award winning novel by Bernhard Schlink. Schlink’s The Reader has been translated into 40 languages and was the first German novel to reach number one on The New York Times Bestseller List.

The Weinstein Company will release THE READER on December 10, 2008. The film will expand on December 25, 2008 and open nationwide on January 9, 2009.

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## **THE READER**

### **About the Production**

How do you live in the shadow of modern history's greatest crime? Can a generation come to terms with the unforgivable sins of its elders? Or are some legacies too overwhelming to comprehend, too evil to accept, too terrible to ever recover from?

THE READER tells the story of Michael Berg, a boy growing up in post-war Germany whose earnest, early stirrings of love involve a mysterious older woman hiding a shameful past, along with another deeply personal secret. As curiosity gives way to uneasy guilt experienced by those who came of age after the Holocaust, director Stephen Daldry believes that, ultimately, "this is a film about truth and reconciliation."

### **From Book to Film**

The compelling story of THE READER in many ways touches on the deeply transformative power of words and literacy. So it seems fitting that the film originated with a lyrically simple, yet emotionally jarring, book—"a formally beautiful, disturbing and, finally, morally devastating novel," according to the Los Angeles Times.

Written by Berlin law professor and mystery novelist Bernhard Schlink, the semi-autobiographical work was published in 1995, later translated into 40 other languages, and became the first German novel to top the New York Times' bestseller list, garnering widespread attention in 1999 after Oprah Winfrey chose the title for her popular book club. "Who would have guessed that a book only 218 pages long could stir up so many emotions?" asked Winfrey, who noted that more men read the novel than any of her other book club selections before it was discussed on her program.

"It's a story about what we call 'the second generation,'" says Schlink, describing "the lucky late-born" children of the post-war years. "We grew up in a very naïve way until, at some point, we realized just what our parents and pastors and teachers had done. When you love someone who has been engaged in something awful, it can entangle you." In Germany, the movement towards comprehending the war even required its own psychological term—*vergangenheitsbewältigung*, meaning "the struggle to come to terms with the past." The novel is considered so important to understanding the country's history that it has even been used as a textbook in German schools.

Film rights to The Reader were acquired by Harvey Weinstein and Miramax Films in 1996. At Weinstein's urging Anthony Minghella and his production partner Sydney Pollack became involved, with Minghella intending to both pen the screenplay and direct. But stage dramatist Sir David Hare, later to become an Academy Award nominee for his screenwriting work on THE HOURS, also read the Schlink book and yearned to adapt it. Since Minghella had just swept the Academy Awards with THE ENGLISH PATIENT and was mulling over several more epic projects, Hare tried to cajole him into handing over writing chores on THE READER, but Minghella remained determined to develop the script himself.

Nearly a decade later, with no screenplay completed, Daldy—who studied German as a boy and had lived in Berlin—began asking Minghella about the possibility of directing THE READER. Realizing it would be some time before he himself could become so involved with the production, Minghella agreed to let Daldry direct, with the provisos that it become Daldry's next project, and that he and Pollack would stay on board as producers. As far as getting a screenplay, Daldry naturally thought of Hare. "We did THE HOURS, and so this is the second complicated and hugely ambitious film we've made together," says

Hare. “We’re very deeply bonded, much like people who have been to war together – we know each other’s strengths and weaknesses.”

Diverging from Schlink’s novel, which unfolds chronologically in three distinct segments, the screenplay version of *THE READER* “jumps through time,” in Hare’s words, with a structure that transports the viewer into the main character’s life at several different junctures from the 1950s through the 1990s and back again. A highly accomplished playwright, director and author weary of obedience to tradition, Hare struggles to revolt in his original works and he envisioned an exciting, fresh approach to his adaptation, without resorting to those “dreary old voice-overs” which often accompany first-person narratives.

“When I go to the cinema, I’m bored stiff by films whose shape and character I can predict from the moment I enter the theater,” says Hare, who was determined to unchain *THE READER* from the binds of previous WWII-aftermath films that dealt with concentration camps, postwar anxieties, and individual complicity in crimes committed by the state. “I’m only interested in things that don’t belong to any genre,” he says, adding, “This is most certainly not what can be called ‘a Holocaust picture.’”

“There have been 252 films made about the Holocaust,” says Daldry, “and I hope there are at least as many more.” But *THE READER* is something else, he believes, calling it “an odd piece” that belies expectations. Bucking the trend of previous survivor stories, a character revealed late in the film who made it through the camps alive is portrayed as a pillar of moral and intellectual strength as opposed to a weakened victim.

While Hare, Daldry, Minghella and Pollack understood the value of cinematic innovation and experimentation, one aspect of the project never wavered—respect and honor for those victims of Nazi war crimes. There was an understanding among the principals that the term “forgiveness” would not be mentioned—the film, in fact, avoids vague notions of redemption or forgiveness but, instead, deals with the very real problem of how a new generation comes to terms with its tarnished past.

To this end, both the screenwriter and the director toured Germany with author Schlink to discuss post-war guilt and the contentious reactions his novel provoked. “The book is of huge historical significance in Germany,” says Daldry. “It is the singular novel addressing the problem of ‘How do we continue after what we have done?’”

“It attracted both the most extraordinary praise and the most violent attacks,” adds Hare. “Trying to explore and understand Nazi crimes is a dangerous and volatile business—you can unintentionally cross a line that you don’t wish to.”

Determined to explain “how the children of a criminal generation lived with the consequences” of their parents’ misdeeds, Daldry was uncompromising. “The film tackles war crimes head on,” says the director, careful not to depict concentration camp guards as horrific ogres or outré villains but, rather, as average workers and local neighbors. “It exposes ordinary people who commit these crimes—the banality of evil.”

Unlike many screenwriters whose input stops after they deliver the final draft of their script, Hare was again welcomed into the filmmaking process by Daldry, just as he was on *THE HOURS*.

“Stephen allows me to be a collaborator from the beginning of filming to the end of editing,” says the dramatist. “He won’t work with people who are not committed to collaboration at a profound level. In that sense, it’s more like working in theatre than film. He is the most thorough director I’ve ever worked with—nothing passes through the lens by chance.”

As for the original author, Schlink too participated in ways he might have never imagined—even appearing as an extra in an outdoor beer garden scene where ill-fated lovers Hanna and Michael have lunch during a bicycling holiday. It was there he saw Daldry’s obsessions with accuracy and honesty down to the smallest, slightest detail, whether it involved a period prop or a quick glimpse by one of the actors. “Stephen has a sensitivity for the most tiny, subtle things, and that’s something I greatly admire.”

### **Casting THE READER**

From the start, novelist Schlink had imagined actress Kate Winslet for the pivotal role of Hanna Schmitz, the 36-year-old tram worker who has an illicit affair with a teenage boy and later is revealed to have been a concentration camp guard hiding yet another terrible secret. “Kate Winslet was always my first choice,” says Schlink. “She’s a sensuous, earthy woman, exactly like Hanna.”

Winslet explains “I’m a relatively slow reader, but I just could not put it down and finished it in one day,” she recalls. At the time, however, Winslet was only 27 and felt far too young to tackle the part. By the time director Daldry reached out to her in early 2007, however, she had matured enough to handle the physically demanding role, in which the character ages from a strong, sexual woman in her mid-thirties to a bedraggled matron in her late sixties.

Working with director Daldry was exhilarating for Winslet, who describes their “collaborative relationship” as “almost as if we’re from the same tribe.” Adds the actress, “He has this unstoppable energy, and such a profound love for the story. As well as a very clear idea of how he wants the story to be told, he’s very happy for others to share ideas and come up with what’s best for the scene.”

For the role of Michael Berg, the youngster whose life is forever changed by his relationship with Hanna, Daldry selected two actors to cover the character’s dramatic thirty-year story arc—relative newcomer David Kross and veteran Ralph Fiennes.

THE READER marks the third film for German actor Kross and his first-ever role in English, a language he perfected while making the movie. Daldry was determined to find a German youth for the role of Michael, and auditioned Kross repeatedly to make sure he was the right choice. Initially, Kross’ mother felt the acting job might interfere with her son’s schooling, but she agreed to let him take the part if his year-end grades were strong—he studied especially hard, passed his courses with near-perfect results, and eventually landed the role.

Kross worked as much as seven hours daily with dialect coach William Conacher not only to learn his character’s dialogue, but also how to read Horace in Latin, and Sappho in Greek, in addition to other literature he recites in the film. “The challenge to me as a dialect coach was how to help a German cast speak English in a way that the audience would believe they were speaking their own language, and then find a way to slot Kate Winslet and Ralph Fiennes into it,” recalls Conacher.

Because the storyline relies on depicting the sexual relationship between Hanna and Michael, the film’s entire shooting schedule was structured so that Kross—who was just 15 when first cast—turned 18 before any of the bedroom scenes were shot.

The disparity in years between middle-aged Hanna and young Michael was one of the most controversial aspects of the novel -- yet the story would simply not work any other way. “Hanna and Michael are 36 and 15 respectively so that they are truly of two generations,” explains Daldry. “Any closer age difference would change that.”

Indeed, during her televised book club discussion of The Reader, Oprah Winfrey directly addressed the characters' age difference and its importance to the story. "Horrible things happen to people in many books I read that I consider to be part of the literature landscape, but I don't disown them or not embrace them because their stories are not comfortable for me," Winfrey said. "You can love the book without loving the relationship. I'm not condoning the relationship... Why couldn't the boy have been older? Well, it would have been a completely different story."

Playing the older Michael Berg who, many years later, is still trying to come to terms with his boyhood affair, Fiennes was initially attracted to THE READER because of the way the script balanced complex emotional issues. "The questions it asks about blame, judgment, guilt, love, sexuality are all quite complicated, but in the end it's a very humane story," he says. "The mark of a good screenplay is often that it seems simple, but the simple scenes include huge things. The beauty of this screenplay is that, in sentences which seem like an ordinary conversation, the undercurrents are full of different meanings and layers."

All three actors only rarely crossed paths, since Kross and Fiennes played the same character at different times, and Fiennes and Winslet share but a single scene together.

Winslet thought Kross was "perfect" for the role of the young man who matures before our eyes. "David is remarkably similar to Michael Berg—he's a very serious person, incredibly professional and sensitive. He's willing to try things and wants to learn and grow." Fiennes also praised the actor who plays a younger version of his character. "We don't quite look like each other, but I understand we may have similar qualities as actors, so I can see why Stephen put us together," explains Fiennes. "He is very natural, intelligent and aware, with a gentle humor that seems to float just beneath the surface."

Both of the actors relished their time with Winslet as well. "I didn't know anything about her really," admits Kross, who only saw the actress in TITANIC before beginning THE READER. But "working with her was not good, it was great," he says, noting that, like him, Winslet started acting when she was quite young. "She's very down to earth and very experienced." Agrees Fiennes, "Kate is a fantastic actress. All of her work is full and rich. She brings her intelligence to the set and she probes and asks questions. She's magnificent."

Cast in supporting roles and smaller parts vital to the production was a virtual who's who of German acting talent—"one of the greatest ensembles of German actors in recent history," says Daldry, proudly. American movies fans will likely recognize Bruno Ganz (WINGS OF DESIRE) in the role of Michael's law professor, Rohl, as well as Mattias Habich (NOWHERE IN AFRICA, DOWNFALL) as Michael's father. Other top German actors in the film include Susanne Lothar as Michael's mother, Karoline Herfurth as Michael's university love, Alexandra Maria Lara as young Holocaust survivor Ilana, Volker Bruch as his fellow law student, and Burghart Klaussner as a war crimes judge. Also in the film are Martin Brambach, Marie Gruber, Margarita Broich, Carmen-Maja Antoni and Hannah Herzsprung.

### **Preparing for THE READER**

While a few location scenes took place in New York, THE READER was primarily filmed in several German cities including Berlin, Gortitz and Cologne, with some outdoor sequences shot in the countryside on the border between Germany and the Czech Republic. According to director Daldry, "the only way to make the film was to do it in Germany, with a German crew."

Making up the rest of THE READER's creative team was an array of acclaimed Academy Award-winning craftspeople including director of photography Chris Menges (THE MISSION and THE

KILLING FIELDS), editor Claire Simpson (PLATOON), costume designer Ann Roth (THE ENGLISH PATIENT) and production designer Brigitte Broch (MOULIN ROUGE).

For production designer Broch, working on the film awoke some long-dormant memories. A native German who moved to Mexico four decades ago, she considers herself part of the “second generation” who grew angry with their parents and their silence about what occurred during the war. Making THE READER forced her to face her own society in a way she’d never done before. “It’s actually the first time that I dared to personally confront myself with it and say, okay, enough with fear, enough with guilt, I have to face it,” she says. “It was hard emotionally, like diving into the depth and somehow coming out on the other side.”

The actors, too, found certain elements of the story extremely difficult to handle. “Usually I love doing preparation,” says Winslet. “It’s so important to have done your homework and then let it all go. But for Hanna I had to read so much literature and watch so many documentaries about the concentration camps that, at a certain point, I couldn’t take it any more. There are so many images I know will never leave me, no matter how hard I try.”

The process of aging her character over thirty years introduced Winslet to yet another aspect of filmmaking, made only a bit easier with the help of hair and makeup designer Ivana Primorac, a BAFTA nominee for her work on SWEENEY TODD and ATONEMENT. “To portray the older incarnation of Hanna, make-up and the prosthetic body work took four hours,” recalls Winslet, who wriggled into a latex body suit to portray her aging, flabby frame instead of using easier, but less effective, padding under her costumes. “My whole body language changed,” she says, noting that others seemed shocked by her appearance while she took it in stride. “I didn’t mind looking in the mirror and seeing myself as an old hag,” she says, with a laugh. “It gave extra dimension to the character.”

Fiennes explained his process of preparing for the role with director Daldry. “He was always asking questions, which is great,” recalls the actor. “What does Michael really think about Hanna? How do you condemn someone you’ve been intimate with? Is that intimacy still something you hold close to you? He kept those questions circulating which was crucial, because there isn’t really one answer. But even with all these questions, Stephen was firmly nurturing. He takes the time to let you discover a scene, and he has the confidence to allow for changes over the course of a day or even during the shooting of a scene. It’s a great way to work because it gives the actor freedom.”

Planning and plotting out his character’s back-story was a new experience for young actor David Kross. “It’s the first time I’ve learned to do background research for a role,” he says. “Stephen took me to the Jewish Museum in Berlin, and bought five bags of books for me to study. It was then I realized how little I really knew about the Third Reich.”

Daldry and his crew were helped enormously in their quest for realism by the Fritz Bauer Institute in Frankfurt, a major repository for material relating to Nazi war crimes. Researchers at the Institute, led by Werner Renz, provided the movie’s art department with photographs, transcripts and other background that proved invaluable for authenticating details of the war crime tribunal featured in the film.

Most of THE READER’s courtroom scenes were based on the Frankfurt Auschwitz trials held between 1963 until 1965, in which 22 mid- to low-level workers from the Auschwitz-Birkenau concentration camp were prosecuted. In stark contrast to the earlier, more infamous, Nuremberg Trials of top SS officers, Gestapo leaders and others, the Frankfurt hearings revealed the wider array of Holocaust enablers and enforcers.

In fact, many real life attorneys and retired magistrates from that era appeared in the film portraying lawyers and judges, including Thomas Borchardt, Thomas Paritschke, Burglinde Kinz, Stefan Weichbrodt and Kark Heinz Oplustiel. Other legal scholars, such as Auschwitz prosecutor Gerhard Wiese and Judge Gregor Herb, served as consultants.

Furthering their desire for authenticity, Kross and a small crew spent a full day and night filming a sequence at the Stutthof concentration camp in Poland, where Michael roams the grounds and imagines the horrors of decades past. “It was one of the most extraordinary days of my life,” says Daldry of the shoot, which also provided its share of logistical difficulties when he was forced to film around Jewish groups from Israel visiting the area that were taken aback by the German-speaking crew.

Even more challenging were those deeply intimate, emotional moments between Hanna and Kross’ character, which were filmed after a shooting break that coincided with his 18<sup>th</sup> birthday. “This film had my first sex scenes,” admits Kross, shyly. “Stephen gives very simple directions, which is very good for an actor. The hardest part was the preparation, studying the story, rehearsing with the other actors and talking about the emotions. Once we actually got to filming, it was fun.”

#### **A Note About the Producers**

During the making of THE READER in early 2008, both Anthony Minghella and Sydney Pollack passed away, Minghella in March at the age of 54 and Pollack just two months later at 73. “They were enormous pillars of strength,” says Daldry, adding “it was shattering for all of us who knew these extraordinary men that they would not live to see the finished film.” Yet, in many way, their individual spirits still helped to guide the production. “All the time, Stephen and I asked one another, ‘Would Sydney be happy that we’re doing this?’ or ‘Would Anthony like that?’” recalls Hare about their posthumous presence on the set and in the editing room. “Our ambition with the film was to make something these two men would have been proud of.”

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## **THE READER**

### **A Nation—and a Generation—Scarred By Guilt**

Knowledge of the Holocaust is assumed to have been widespread among German population during WWII. The SS had approximately 900,000 members in 1943. The German national railways employed more than a million citizens, and many would have processed the lines of cattle-cars packed with Jews being transported across the land. Other German civil service organizations directly participated in maintaining the camps, and thousands more mid- and low-level bureaucrats must have been aware of what was transpiring.

As a law student says in THE READER, “There were thousands of camps. . . everyone knew.”

When the war ended in 1945, an Allied consensus concluded that all Germans shared blame not only for the war itself but also for Nazi atrocities. Statements made by the British and US governments, both before and immediately after Germany's surrender, mandated the German nation as a whole was to be held responsible for the actions of the Nazi regime, often using terms including “collective guilt,” and “collective responsibility.”

Even President Harry S. Truman acknowledged how difficult it was to determine those in command from those less culpable, and from those who merely turned a blind eye. In a letter to one US Senator, he explained that all Germans might not be guilty for the war, but it would be difficult to single out for relief efforts those who had nothing to do with the Nazi regime's crimes. “I cannot feel any great sympathy for those who caused the death of so many human beings by starvation, disease and outright murder, in addition to all the regular destruction and death of war,” he wrote.

Almost immediately after the war's conclusion, a rapid process of “denazification” began, supervised by special German ministers with support of U.S. occupation forces. At the same time the Allies, through the Supreme Headquarters Allied Expeditionary Force, began a massive propaganda campaign to instill a sense of collective responsibility among Germans.

Newspaper editorials and radio broadcasts were developed to make sure all Germans accepted blame for Nazi crimes. The campaign used posters with images of concentration camp victims and accompanying text declaring “You Are Guilty of This!” or “These Atrocities: Your Guilt!” From 1945 to 1952, a series of films about the concentration camps were also produced and screened for the German public including “Die Todesmuhlen” and “Welt im Film No. 5,” with the goal being to lead the “outlaw nation” back into civilized society and democracy.

### **The German Government's Post-War Stance**

Officially, the Allies praised Germany's response to its war crimes. The Government of the Federal Republic of Germany (West Germany until 1990) offered official apologies for Germany's role in the Holocaust. German leaders often expressed repentance, most notably in 1970 when former Chancellor Willy Brandt fell on his knees in front of a Holocaust memorial in the Warsaw Ghetto, known as the “Warschauer Kniefall.”

Germany has paid some reparations, including nearly \$70 billion to the state of Israel and an additional \$15 billion to Holocaust survivors who will continue to be compensated until 2015. The German government reached a settlement with companies that had used slave labor during the war, with the firms agreeing to pay \$1.7 billion to victims. Germany also established a National Holocaust Memorial

Museum in Berlin for looted property. Legislation outlaws the publication of infamous Nazi works like Mein Kampf and makes Holocaust denial a criminal offence, while symbols including the swastika and so-called “Hitler salute,” are illegal. Furthermore, the government even has Israel arrange the curriculum for Holocaust education in all German schools.

Germany’s treatment of war criminals and war crimes has also met with wide approval. The country helped track down war criminals for the Nuremberg Trials and opened many archives to researchers and investigators. In addition, Germany verified over 60,000 names of war criminals for the US Department of Justice to prevent them from entering the United States and provided similar information to Canada and the United Kingdom. (Of course, not all war criminals were brought to justice and many peacefully retired in other countries.)

Despite these efforts, however, Germany has also been criticized for not doing enough to compensate for its crimes. The German government never apologized for the invasions or took responsibility for the overall war. The emphasis for blame is often placed on individuals like Adolf Hitler and the Nazi Party instead of the government itself, so no restitution has been made to any other national government by Germany. Even after German reunification in 1990, Germany rejected claims for reparations made by Britain and France, insisting the matter had been resolved. Furthermore, Germany has been criticized for waiting too long to seek out and return looted property, some of which is still missing and possibly hidden within the borders of the country. Germany has also had difficulty retrieving some stolen property because of a need to compensate the owners.

Finally, Germany refused to allow access for decades to the International Tracing Service’s Holocaust-related archives in the town of Bad Arolsen, citing privacy concerns and other issues. In May 2006, a 20-year effort by the United States Holocaust Memorial Museum led to an announcement that millions of documents would finally be made available to historians and survivors.

### **But What of the Next Generation?**

The Reader author Bernhard Schlink and his German contemporaries were in a unique position—they were wholly blameless for their parents’ crimes, yet they were born and raised under in the shadow of these great atrocities. How his generation, and indeed all generations after the Third Reich, comes to terms with the crimes of the Nazis, is what Schlink refers to as “the past which brands us and with which we must live.” And, as a law professor says in the film, “What we feel isn’t important—what’s only important is what we do.”

Screenwriter David Hare explains, “The Reader is best known German novel about the post-war years and the impact of the Nazis on the Germans themselves. Very little written about what happened to the succeeding generation dealt with the guilt of being born at a time when, through no fault of their own, they inherited this massive crime.”

Schlink adds, “We all condemned our parents to shame, even if the only charge we could bring was that after 1945 they had tolerated the perpetrators in their midst. . . . The Nazi past was an issue even for children who couldn’t accuse their parents of anything, or who didn’t want to.”

Schlink chose to exorcise his demons on the page. He presents his readers with Hanna, and he underlines her crime so it can be both clearly defined and considerably damned, walking a fine tightrope between the two positions. He admits via Michael, “I wanted simultaneously to understand Hanna’s crime and to condemn it. But it was too terrible for that. When I tried to understand it, I had the feeling I was failing to condemn it as it must be condemned. When I condemned it as it must be condemned, there was no

room for understanding ... I wanted to pose myself both tasks — understanding and condemnation. But it was almost impossible to do both.”

The book itself was not without controversy itself. Says Hare, “You can’t write about post-war German guilt without it being hugely contentious.” First of all, Schlink put a perpetrator rather than a victim at the center of his story, which represented a huge departure in Holocaust literature. And his approach toward Hanna’s culpability became a frequent source of conflict, with the author frequently accused of revising or falsifying history to make his characters more acceptable. In the “Süddeutsche Zeitung,” Jeremy Adler accused Schlink of “cultural pornography” and claimed the novel simplifies history by allowing its readers to identify with the perpetrators.

Schlink has said he finds most criticism over Michael’s inability to fully condemn Hanna comes from those closer to his own age. Older generations that lived through those times are less critical, he says, regardless of how they actually experienced the war.

### **Hanna and Michael – Old and New Germany**

Hanna and Michael’s relationship enacts, in microcosm, the delicate balance between older and younger Germans in the postwar years: “... the pain I went through because of my love for Hanna was, in a way, the fate of my generation, a German fate,” Michael concludes in the novel.

Throughout the film, there are scenes of construction taking place in the background—during Hanna and Michael’s torrid affair, and even later when Ralph is a successful lawyer and Hanna has, physically at least, been long gone from his daily life. The country was struggling to rebuild, not just its homes and offices and structures, but also its national character.

Michael represents the New Germany, and Hanna the Old. That is why the difference between their ages is as large as it is—and why they need to be a complete generation apart. Hanna is apathetic about what has happened; Michael is angry and demands answers. “It doesn’t matter what I feel, it doesn’t matter what I think,” says Hanna in one of the film’s climactic scenes, still refusing to feel remorse for her past. “The dead are still dead.”

In the novel, Michael asks, “What should our second generation have done, what should it do with the knowledge of the horrors of the extermination of the Jews? We should not believe we can comprehend the incomprehensible, we may not compare the incomparable, we may not inquire because to make the horrors an object of inquiry is to make the horrors an object of discussion, even if the horrors themselves are not questioned, instead of accepting them as something in the face of which we can only fall silent in revulsion, shame and guilt. Should we only fall silent in revulsion, shame and guilt? To what purpose?”

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## THE READER

### About the Cast

#### **KATE WINSLET / Hanna Schmitz**

English born actress, Kate Winslet, grew up in a family of actors and began performing for British television when she was thirteen. At the age of seventeen, she made her name internationally in Peter Jackson's feature film HEAVENLY CREATURES. She followed that in 1995 with her role as Marianne Dashwood in Ang Lee's SENSE AND SENSIBILITY. Kate received her first Academy Award nomination for this performance and was also nominated for a Golden Globe. She then went on to win the BAFTA and the Screen Actors Guild Award.

In her next film, she co-starred with Christopher Eccleston in Michael Winterbottom's JUDE and then as Ophelia in Kenneth Branagh's HAMLET. She then went on to appear as the amazing Rose in James Cameron's TITANIC opposite Leonardo DiCaprio. At the age of 22, Kate received her second Academy Award nomination for this role and the honor of being the youngest actress ever to be nominated for two Academy Awards.

In 1997 Kate starred as Julia in HIDEOUS KINKY, directed by Gillies McKinnon, and in 1998 co-starred with Harvey Keitel in Jane Campion's comedic drama HOLY SMOKE. She also starred in Philip Kaufman's period drama QUILLS along with Geoffrey Rush, Joaquin Phoenix and Michael Caine.

Kate co-starred in the Richard Eyre production of IRIS. In her performance portraying a young Iris Murdoch, Kate received a Golden Globe and Oscar nomination. She next starred in Michael Apted's ENIGMA, a spy drama about code breakers during early WWII period and THE LIFE OF DAVID GALE with Kevin Spacey. Kate then came to New York and dyed her hair blue and orange for her amazing portrayal as the quirky Clementine in ETERNAL SUNSHINE OF THE SPOTLESS MIND for which she has received Academy Award, Golden Globe and BAFTA nominations for Best Actress. She then went on to star opposite Johnny Depp in FINDING NEVERLAND, which was named 2004 Best Film by the National Board of Review.

In 2006, Kate was seen in ALL THE KING'S MEN, opposite Jude Law and Sean Penn, directed by Steven Zaillian. She then extended her voice to the animated feature FLUSHED AWAY. Kate finished the year in the romantic comedy THE HOLIDAY opposite Cameron Diaz, Jude Law, and Jack Black and also starred opposite Jennifer Connelly in Todd Field's LITTLE CHILDREN. Kate received her fifth Academy Award nomination for Best Actress for her portrayal of Sarah Pierce in LITTLE CHILDREN. This nomination earned Kate the title as the youngest actress to receive five nominations.

Kate can be seen next in REVOLUTIONARY ROAD, which reteams her with TITANIC co-star Leonardo DiCaprio. REVOLUTIONARY ROAD is based on the critically acclaimed novel by Richard Yates and is directed by her husband, Sam Mendes.

#### **RALPH FIENNES / Michael Berg, 1970s-1990s**

Fiennes was born in Suffolk and grew up in England and Ireland. He attended the Royal Academy of Dramatic Arts (RADA), after which he began his professional acting career on stage. He performed at London's Regents Park in both "The Theatre Clwyd" and "The Oldman Coliseum." Two years after graduating RADA, he joined Michael Rudman's company at the Royal National Theatre. He later joined the Royal Shakespeare Company, where for two seasons he appeared in such plays as "Henry VI," "King Lear" and "Love's Labour's Lost."

In 1991, Fiennes landed his first television appearance in a small but telling role in the award-winning PRIME SUSPECT. Fiennes was then cast by David Puttnam as T.E. Lawrence in A DANGEROUS MAN: LAWRENCE AFTER ARABIA, a film which detailed the legendary hero's struggle to secure Arab independence on the battlefield of the Paris Peace Conference.

Fiennes made his feature film debut starring opposite Juliette Binoche as Heathcliff in Peter Kosminsky's, EMILY BRONTE'S WUTHERING HEIGHTS. Steven Spielberg was so impressed by Fiennes performance in WUTHERING HEIGHTS that he cast him as the sinister Nazi Aman Goeth in SCHINDLER'S LIST, opposite Liam Neeson. His role as Aman Goeth earned him an Academy Award nomination, and awards from BAFTA, the New York Film Critics Circle, National Society of Film Critics, Boston Society of Film Critics, Chicago Film Critics Association, and London Critics Circle for best supporting actor.

Other notable acting performances include Robert Redford's acclaimed QUIZ SHOW, Kathryn Bigelow's STRANGE DAYS, Gillian Armstrong's OSCAR AND LUCINDA and Martha Fiennes' ONEGIN opposite Liv Tyler, which Fiennes also executive produced. Fiennes also starred in Neil Jordan's THE END OF THE AFFAIR, THE GOOD THIEF, THE AVENGERS and Istvan Szabo's SUNSHINE.

In 1994 Fiennes opened as Hamlet in a sell-out production by Jonathan Kent for the Almeida Theatre Company at the Hackney Empire, which became the theatrical event of the year. The production moved to Broadway, and Fiennes won the coveted Tony award for his performance in June of 1995.

In 1995, Fiennes starred in the Academy Award-winning THE ENGLISH PATIENT, directed by Anthony Minghella, for which Fiennes was nominated for an Academy Award, a Golden Globe and a BAFTA for Best Actor.

Fiennes then returned to the theatre in Jonathan Kent's acclaimed production of "Ivanov" at the Almeida Theatre in London. Fiennes performance won rave reviews, which took the play to Moscow. During 2000, Fiennes appeared triumphantly on the London stage in the title roles of Richard II and Coriolanus for the Almeida Theatre, and he triumphed in a guest cameo role in Kenneth Branagh's West End production of "The Play I Wrote."

In 2002 Fiennes starred in David Cronenberg's film SPIDER as the disturbed schizophrenic in search of his past and in RED DRAGON as the psychotic but vulnerable serial killer, opposite Emily Watson and Edward Norton. He had a cameo role in Neil Jordan's THE GOOD THIEF and also starred opposite Jennifer Lopez in MAID IN MANHATTAN.

In 2005, Fiennes appeared in THE CHUMSCRUBBER, opposite Rita Wilson and Glenn Close. THE CHUMSCRUBBER debuted at the Sundance Film Festival that year. Fiennes was also seen in Martha Fiennes' CHROMOPHOBIA with Kristen Scott Thomas and Penélope Cruz. CHROMOPHOBIA world premiered as the closing-night film at the 2005 Cannes International Film Festival. Fiennes voice was also featured in the animated feature, WALLACE & GROMIT: THE CURSE OF THE WERE RABBIT. In the film, Fiennes is the voice of Lord Victor Quartermaine as Wallace and Gromit set out to discover the mystery behind the garden sabotage that plagues their village.

That same year, Fiennes starred in THE CONSTANT GARDENER opposite Rachel Weisz and Danny Huston. Directed by Fernando Meirelles' Fiennes played Kenya-based English diplomat Justin Quayle, a man whose wife is murdered along with the man with whom she is suspected of having an affair. Fiennes received a London Critics Circle award for Best British Actor and a British Independent Film award for Best Actor for this role.

Fiennes also starred in the final Merchant-Ivory film, *THE WHITE COUNTESS*, opposite Natasha Richardson. Set in 1930's Shanghai, Fiennes played Todd Jackson, a blind American diplomat who develops a relationship with a young Russian refugee who works illicit jobs to support members of her family. Finally that year, Fiennes played the pivotal role of the dreaded Lord Voldemort in *HARRY POTTER AND THE GOBLET OF FIRE*, the fourth installment of the blockbuster series.

In April of 2006, Fiennes reunited with director Jonathan Kent to star on stage in Brian Friel's Tony Award nominated play "Faith Healer," which originally premiered at Dublin's Gate Theatre. During its limited run at the Gate Theatre, for the first time in the theatre's history, tickets sold out before previews began. Fiennes starred opposite Cherry Jones and Ian McDiarmid to rave reviews. "Faith Healer" told the moving tale of a dissolute, charismatic Frank Hardy (Fiennes), his long-time lover (Jones) and his devoted manager (McDiarmid) as they traveled the back roads of Scotland and Wales peddling miracles. Fiennes and the play received Tony nominations.

In July 2007, Fiennes reprised his role as Lord Voldemort in *HARRY POTTER AND THE ORDER OF THE PHOENIX*, the fifth installment of the Harry Potter series.

This past February, Fiennes starred in the critically acclaimed film *BERNARD AND DORIS*, opposite Susan Sarandon and directed by Bob Balaban. The film is loosely based on tobacco heiress Doris Duke and her relationship with her shy, alcoholic butler, Bernard Lafferty. Fiennes and the film are nominated for Golden Globe awards this year. That same month, Fiennes starred in the film *IN BRUGES*, opposite Colin Farrell and Brendan Gleeson. *IN BRUGES* follows two hit men who are forced to spend time in Bruges, Belgium after a job gone bad. Directed by Martin McDonagh, *IN BRUGES* premiered at this year's Sundance Film Festival.

In April, Fiennes starred in a production of Yasmina Reza's "God of Carnage" at London's Gielgud Theatre. "God of Carnage," which opened to rave reviews, follows what happens when two sets of parents meet up to deal with the unruly behavior of their children.

Fiennes recently starred in Samuel Beckett's one-man show, "First Love," which premiered at New York's Lincoln Center Festival presented by the Gate Theatre in Dublin. Directed by Michael Colgan, "First Love" tells the tale of a man who finds refuge on a bench by a canal after being thrown out of his house when his father dies. Fiennes previously performed "First Love" at the Sydney Festival in 2007.

This October, Fiennes reunites with director Jonathan Kent to star opposite theatre legend, Clare Higgins, as the title role in "Oedipus Rex," which will be staged at the National Theatre in London. The play begins previews on October 8<sup>th</sup> and opens on October 15<sup>th</sup>.

Fiennes was recently seen in *THE DUCHESS* opposite Keira Knightley. Directed by Saul Dibb, the film revolves around the 18<sup>th</sup> century aristocrat Georgiana, Duchess of Devonshire, and her complicated marriage, extravagant political views and unconventional life.

Fiennes was introduced to UNICEF in 1999 and became an avid supporter of the organization for many years before becoming an ambassador in 2001. He has travelled to multiple countries on their behalf. UNICEF is on the ground in over 150 countries and territories to help children survive and thrive, from early childhood through adolescence. The world's largest provider of vaccines for developing countries, UNICEF supports child health and nutrition, good water and sanitation, quality basic education for all boys and girls, and the protection of children from violence, exploitation, and AIDS. UNICEF is funded entirely by the voluntary contributions of individuals, businesses, foundations and governments.

Fiennes currently resides in London, England.

**DAVID KROSS / Michael Berg, 1950s-1960s**

David Kross was born in 1990 in a little town near Hamburg. Already at age 12, he acted in Oliver Dommenges made for television movie HILFE ICH BIN EIN JUNGE, followed by some small roles in other made for television movies. German director, Detlev Buck, discovered Kross for his Berlin movie KNALLHART. After a long search and several castings, Buck chose him for the leading role of Michael Polischka. The movie won several prizes, among them three Lolas, the German film prize and the Fipresci Prize (from international film critics) in the Panorama section of the International Film Festival Berlin in 2006.

This fall he can be seen in German cinemas in the leading role of KRABAT by Marco Kreuzpaintner, a historical adaptation of Otfried Preußlers' "Krabat," a famous and important youth book, which was also an international bestseller. Kross played alongside famous German actors Daniel Brühl and Robert Stadlober.

**LENA OLIN / Ilana Mather / Rose Mather**

Lena Olin, an Academy Award® nominee, has become a favorite of audiences and critics alike with her remarkable beauty and talent. On the small screen, she was recently seen on the critically acclaimed and highly rated ABC series, ALIAS, opposite Jennifer Garner and Victor Garber.

Olin was last seen in AWAKE opposite Hayden Christensen and Jessica Alba. Before that, she starred in Lasse Hallström's feature film CASANOVA with Heath Ledger and Sienna Miller, as well as in director Ron Shelton's HOLLYWOOD HOMICIDE opposite Harrison Ford. In addition, Lena joined an ensemble cast that includes Don Cheadle and Kevin Spacey in THE UNITED STATES OF LELAND.

Olin made her American film debut in 1988's THE UNBEARABLE LIGHTNESS OF BEING, opposite Daniel Day Lewis, directed by Philip Kaufman. She went on to star opposite Ron Silver and Anjelica Houston in ENEMIES: A LOVE STORY, for which she received a New York Film Critics Award for Best Actress as well as an Academy Award® nomination. Olin also starred opposite Johnny Depp and Juliette Binoche in Lasse Hallström's CHOCOLAT. Additional film credits include Roman Polanski's THE NINTH GATE with Johnny Depp; POLISH WEDDING opposite Gary Oldman; Sidney Lumet's NIGHT AND THE MOMENT opposite Willem Dafoe; HAVANA opposite Robert Redford; MR. JONES opposite Richard Gere; and Ingmar Bergman's FANNY AND ALEXANDER. In 1998, Lena Olin was honored to serve as a judge at the Cannes Film Festival.

Olin was born in Sweden, where she has been with the Royal Dramatic Theatre since the age of 20. It was there that she met the legendary Ingmar Bergman who went on to direct her in several theatre projects, including "King Lear," "After the Rehearsal" and "Miss Julie." Additional stage credits include "The Alchemist," "Paradisbarnen," "Juno and the Paycock," "Gross Und Klein," "Servitore Di Due Padrone," "Restoration," "Nattvarden," "Summer," "A Dream Play" and "The Master and Margarita."

**BRUNO GANZ / Professor Rohl**

One of Germany's best-known actors, Ganz began his acting career in the theatre in the 1960s. He quickly moved into films, starring in both European and English language productions. Ganz has won many awards, beginning with the German Gold Award for Outstanding Achievement.

For his performance as Adolf Hitler in the Academy Award nominated DOWNFALL, directed by Oliver Hirschbiegel, Ganz won numerous international awards including the London Films Critics Circle Award for Best Actor and the Santa Barbara Special Jury Award. In 2000 he appeared in a leading role in Silvio

Soldini's comedy, PANE ET TULIPANE, which won nine Donatello Awards, including Best Actor for Ganz. He also received the Best Actor Award at the Pulo Film Festival and the Swiss Film Prize.

Recent starring roles include Francis Ford Coppola's YOUTH WITHOUT YOUTH and THE DUST OF TIME, directed by Theodoros Angelopoulos and co-starring Willem Dafoe and Harvey Keitel.

**ALEXANDRA MARIA LARA / Ilana Mather**

Alexandra Maria Lara is a Romanian born, German trained actress who is the daughter of Valentin Platareanu, a one-time leading screen and stage actor in Romania. Even from a young age, Lara was fascinated with acting, always accompanying her father to the cinema, theater, and acting classes. In 1983, a family move to Germany led her to Berlin's French Lycee where she joined the drama group. Lara showed talent and maturity beyond her age, and as a teenager she was already playing supporting and lead roles in various television dramas: MENSCH, PIA!, DER TUNNEL and BUBI-SCHOLZ-STORY.

In 1997, Lara enrolled in Theaterwerkstatt Charlottenburg, a drama school in Berlin, which was co-founded by her father. There she further refined her natural talent while also continuing to pursue work in German television and film. Her first film role came in 1999 in FISIMATENTEN NEXT TO MAXIMILIAN SCHELL. More roles in German films soon followed: CRAZY and NAKED which was in competition at the 2002 Venice Film Festival.

Fluent in Romanian, French, German, and English, Lara soon began to take roles in international productions. The first came in 2001 when she played the Countess Marie Walewska in NAPOLEON, co-starring with Christian Clavier, Gerard Depardieu and Isabella Rosselini. Then in 2002, she worked alongside Sam Neill and Keira Knightley in DOCTOR ZHIVAGO.

Lara's blend of innocence and fresh-faced talent landed her the role of Traudl Junge, Hitler's secretary in the Oscar Nominated film THE DOWNFALL. Playing opposite Bruno Ganz and a cast full of other notable actors, Lara showed the world she belonged among their ranks. Her emotive eyes and natural beauty served as a necessary contrast to the film's horrors and gave the film an unexpected layer of human detail. For her performance, Lara was honored with the Golden Camera Actress of the Year 2004 and a Bambi Award 2005. After the success of DOWNFALL, Lara worked on two celebrated German films: VOM SUCHEN UND FINDEN DER LIEBE by Helmut Dietl and DER FSCHER UND SEINE FRAU by Doris Dörrie.

In addition to Coppola's YOUTH WITHOUT YOUTH, Lara continues to explore opportunities in international film productions: Oliver Parker's I HATE MY JOB, Anton Corbijn's CONTROL, James Ivory's THE CITY OF YOUR FINAL DESTINATION, Spike Lee's MIRACLE AT ST. ANNA, and FAREWELL while also remaining loyal to German Cinema with DER BAADER MEINHOF KOMPLEX (2007) and KAIFECK MURDER.

In 2008 she was member of the festival jury in Cannes led by Sean Penn.

\* \* \*

## THE READER

### About the Filmmakers

#### **STEPHEN DALDRY / Director**

Stephen Daldry's first feature film, *BILLY ELLIOT*, won over 40 awards worldwide and received three Oscar nominations including Best Director. His second feature, *THE HOURS*, also won innumerable international awards and received nine Oscar and eleven BAFTA nominations. Daldry also produced two "Omnibus" programs for BBC2.

Daldry's stage adaptation of "Billy Elliot" recently opened to rave reviews on Broadway after successful runs in London and Melbourne.

He previously directed a number of works for the Royal Court Theatre, including: "A Number by Caryl Churchill"; "Far Away by Caryl Churchill" (also at the Albery Theatre and New York Theatre Workshop); "Via Dolorosa by David Hare" (also at the Duchess Theatre and on Broadway); "Rat in the Skull" by Ron Hutchinson (Royal Court Classic Season); "Body Talk"; "The Kitchen" by Arnold Wesker; "The Editing Process" by Meredith Oakes; and "Search and Destroy" by Howard Korder.

For the National Theatre, Daldry directed "An Inspector Calls" (also West End, Broadway and worldwide) and "Machinal." For the Gate Theatre he directed "Damned for Despair"; "The Fleisser Plays" (with Annie Castledine); and "Figaro Gets Divorced."

Daldry directed many productions at Sheffield Crucible Theatre, where he started his career under the late Clare Venables. He followed with productions at the Manchester Library Theatre, the Liverpool Playhouse, the Stratford East, the Oxford Stage, and the Brighton and Edinburgh Fringe Festival. Daldry was Artistic Director of the Royal Court Theatre from 1992–98 where he headed the £26 million re-development; the Gate Theatre (1989–92) and the Metro Theatre Company (1984–86). He is on the Board of the Young and Old Vic Theatres and remains an Associate Director of the Royal Court. Daldry was the Cameron Mackintosh Visiting Professor of Contemporary Theatre for 2002 at St Catherine's College, Oxford. He has won many awards for his theatrical work both in the UK and the USA.

#### **DAVID HARE / Screenwriter**

David Hare is a writer and director for stage, television and film.

In 2002 he was nominated for the Academy Award for Best Adapted Screenplay for *THE HOURS*, his previous collaboration with Stephen Daldry, for which Nicole Kidman was won the Academy Award for Best Actress. Hare was also nominated for the BAFTA and Golden Globe Awards, and won the Writers Guild of America Award.

A world-renowned playwright, David Hare's first foray into film, as writer-director, was *WETHERBY*, winner of the Golden Bear at the Berlin Film Festival in 1985, featuring a strong central performance by Vanessa Redgrave. His second feature, *PARIS BY NIGHT*, starred Charlotte Rampling, and in 1989 *STRAPLESS* starred Blair Brown.

Hare also provided the screenplay for Louis Malle's *DAMAGE*, adapted from Josephine Hart's best-selling novel, starring Miranda Richardson, Jeremy Irons and Juliette Binoche, and has adapted his own plays for the screen: *PLENTY* directed by Fred Schepisi and starring Meryl Streep; *THE SECRET RAPTURE* directed by Howard Davies; and *MY ZINC BED* directed by Anthony Page and starring Uma Thurman.

David Hare was knighted by Her Majesty Queen Elizabeth II in recognition of his contribution to the Arts in the 1998 Birthday Honours List.

**BERNARD SCHLINK / The Reader Author**

Bernhard Schlink was born in Germany in 1944. He is the author of the internationally best-selling The Reader (1995), a partly autobiographical novel about a teenager who has an affair with a woman in her thirties who suddenly vanishes but whom he meets again as a law student when visiting a trial about war crimes.

The Reader was an Oprah Book Club choice book, became a best-seller both in Germany and the United States and was translated into 40 languages. It was the first German book to reach the #1 position on The New York Times bestseller list, and has 2.1 million copies in print the US. In 1997 it won the Hans Fallada Prize, an Italian literary award, and the Prix Laure Bataillon for works translated into French. In 1999 it was awarded the “WELT-Literaturpreis” of the newspaper Die Welt.

Schlink is also the author of a collection of short fiction called Flights of Love (2000), and a novel Homecoming (2008), as well as a series of detective novels with a main character named Selb-a play on the German word for “self” (Self’s Punishment, co-written with Walter Popp, Self’s Murder, Self’s Punishment). Two of Schlink’s works have been adapted for film: THE READER and the short story, THE OTHER MAN, filmed by director Richard Eyre, starring Antonio Banderas, Liam Neeson, Laura Linney, and Romola Garai.

Schlink now lives in Bonn and Berlin.

**ANTHONY MINGHELLA / Producer**

Anthony Minghella’s film THE ENGLISH PATIENT, which he wrote and directed, won nine Academy Awards in 1996 including Best Picture and Best Director. Based on the novel by Michael Ondaatje, the film starred Ralph Fiennes, Juliette Binoche, Kristin Scott Thomas and Willem Dafoe and was honored with 30 film awards overall, including two Golden Globes, six BAFTA Awards, the Writer’s Guild Award for Best Screenplay and The Scripters Award for Best Director.

Minghella went on to win the 1999 Best Director Award from the National Board of Review for his film THE TALENTED MR. RIPLEY, based on the classic crime novel by Patricia Highsmith and starring Matt Damon, Gwyneth Paltrow and Jude Law. In 2000, Minghella was named by American Theater owners as ShoWest’s Director of the Year.

COLD MOUNTAIN (2003) starring Jude Law and Nicole Kidman adapted by Minghella from the novel by Charles Frazier received seven Oscar nominations, seven Golden Globe Nominations and eleven BAFTA nominations. Renée Zellweger won the Academy Award, the Golden Globe and the BAFTA for Best Supporting Actress for her performance as Ruby.

Minghella’s first film as a writer/director, TRULY, MADLY, DEEPLY, starred Juliet Stevenson and Alan Rickman and won over audiences in Britain and America, receiving several prizes including a BAFTA and a Writer’s Guild Award. Minghella also directed MR. WONDERFUL with Matt Dillon, Mary Louise Parker and William Hurt.

Anthony Minghella was born in 1954 on the Isle of Wight of Italian parents. Until 1981, he lectured on drama at the University of Hull. His stage plays are “Child’s Play,” “Whale Music,” “A Little Like

Drowning,” “Two Planks and A Passion,” “Made in Bangkok” and “Love Bites.” Minghella’s television trilogy WHAT IF IT’S RAINING? was acclaimed throughout Europe. He created and regularly contributed to the television series INSPECTOR MORSE, and wrote all nine of the short television films in THE STORYTELLER series for Jim Henson and NBC, which won an Emmy and BAFTA Award as well as the Gold Medal at the New York International Film and Television Festival. Minghella’s radio plays include “Hang Up” and “Cigarettes and Chocolate.”

Minghella was awarded honorary doctorates from the University of Hull and the University of Southampton. In 2000, he partnered with Sydney Pollack as joint-owner of Mirage Enterprises serving as executive producer on the company’s films THE INTERPRETER, THE QUIET AMERICAN, IRIS, MARGARET and MICHAEL CLAYTON. He directed and produced THE NO. 1 LADIES’ DETECTIVE AGENCY which debuted on HBO and BBC in March of 2008. Minghella was also the head of the British Film Institute.

Minghella passed away on March 18, 2008 at 54 years old.

### **SYDNEY POLLACK / Producer**

Sydney Pollack directed 20 films, which received a total of 46 Academy Award nominations. Pollack himself was nominated three times, winning the Best Director Oscar for OUT OF AFRICA, which won seven Academy Awards, including Best Picture. Pollack won the 1982 New York Film Critics Award for his film TOOTSIE. He won the Golden Globe for Best Director twice, as well as the National Society of Film Critics Award, the NATO Director of the Year Award, and prizes at the Brussels, Belgrade, San Sebastian, Moscow and Taormina Film Festivals. He was presented the Directors Guild of America John Huston Award by the Artists Rights’ Foundation in 2000.

Pollack was also an accomplished actor and appeared in Woody Allen’s HUSBANDS AND WIVES, Robert Altman’s THE PLAYER, Robert Zemeckis’ DEATH BECOMES HER, Steven Zaillian’s A CIVIL ACTION, Stanley Kubrick’s EYES WIDE SHUT, Roger Michell’s CHANGING LANES and Tony Gilroy’s MICHAEL CLAYTON for which he also served as Executive Producer.

In 1985, Pollack formed Mirage Productions (in 2000, Anthony Minghella became a partner in Mirage Enterprises). Under that banner, he produced films including PRESUMED INNOCENT, THE FABULOUS BAKER BOYS, WHITE PALACE, MAJOR LEAGUE, DEAD AGAIN, SEARCHING FOR BOBBY FISHER, SENSE AND SENSIBILITY and THE TALENTED MR. RIPLEY. Under that banner he served as executive producer on the company’s films THE INTERPRETER, THE QUIET AMERICAN, IRIS, HEAVEN, CATCH A FIRE and THE NO. 1 LADIES’ DETECTIVE AGENCY.

Pollack was a founding member of the Sundance Institute, the Chairman Emeritus of the American Cinematheque, a sustaining founder of the Artists’ Rights Board of the Director’s Guild and on the Board of Directors for the Film Preservation Board and the Motion Picture and Television Fund Foundation.

Pollack passed away on May 26, 2008 following a long battle with cancer. Pollack was 73 years old.

### **DONNA GIGLIOTTI / Producer**

Donna Gigliotti has been awarded the motion picture industry’s highest honors for her achievements as a film producer and studio production executive both internationally and in the United States. She is one of only five women producers ever to win a Best Picture Academy Award in seventy-nine years of Oscar history.

The recognition Gigliotti has received for her work in film from outside the United States is longstanding, dating as far back as 1985 when Gigliotti became the youngest woman knighted to the rank of Chevalier des Arts et Letters by the French Republic.

In 1998 her peers in the film industry voted for her to receive the Academy Award for producing SHAKESPEARE IN LOVE. The film was awarded six additional Oscars, including Best Actress (Gwyneth Paltrow), Best Supporting Actress (Judi Dench) and Best Original Screenplay (Tom Stoppard and Marc Norman). The Hollywood Foreign Press Association awarded her the 1999 Golden Globe/Best Picture/Comedy and the members of the British Academy of Film and Television Arts bestowed on her the 2000 British Academy Award (BAFTA) for having produced the film.

During Gigliotti's career she has worked as both a studio executive and a film producer. Following SHAKESPEARE IN LOVE, Barry Diller hired Gigliotti as President of Production at USA Films, the feature film division of Diller's USA Entertainment Group. During her tenure at USA, she was responsible for and oversaw the production of Robert Altman's GOSFORD PARK, winner of Best Original Screenplay Academy Award in 2002, and Steven Soderbergh's TRAFFIC, winner of Best Director, Best Actor and Best Original Screenplay Academy Awards in 2001.

Gigliotti's producing credits include TWO LOVERS, starring Gwyneth Paltrow and Joaquin Phoenix, which premiered in the 2008 competition section of the Cannes Film Festival and will be released in February 2009. THE GOOD NIGHT, starring Gwyneth Paltrow, Penélope Cruz, Danny DeVito and Simon Pegg, had its world premiere at the 2007 Sundance Film Festival. Additional productions include VANITY FAIR, directed by Mira Nair and starring Reese Witherspoon.

Gigliotti started her career in the motion picture industry as assistant to Martin Scorsese on his film RAGING BULL. She credits Scorsese with teaching her everything she knows about the creative aspects of great story telling.

Gigliotti's studio career continued at United Artists as the director of acquisitions for their specialty division, UA Classics. There she identified and acquired groundbreaking films that are now considered classics by critics and audiences alike. Among them are Francois Truffaut's THE WOMAN NEXT DOOR, Jean Jacques Benieux's DIVA and Rainer Werner Fassbinder's VERONICA VOSS.

Gigliotti also served as Executive Vice President at Miramax Films where her films included Doug McGrath's EMMA, Michael Hoffman's RESTORATION and Franco Zeffereilli's JANE EYRE.

Prior to Miramax, Gigliotti founded Orion Classics in 1982 for Arthur Krim, former Chairman of United Artists and then Chairman of Orion Pictures Corporation. Orion Classics, a division of Orion Pictures, was the model for later specialized film distribution companies such as Fox Searchlight, Sony's Screen Gems and Warner Independent.

Orion Classics proved to be the pre-eminent distributor of specialized films in the United States during the 1980's. Gigliotti was responsible for acquiring films by well known world class filmmakers such as Akira Kurosawa's RAN and Louis Malle's AU REVOIR LES ENFANTS. She was also instrumental in launching young emerging directors and their films, including Pedro Almodovar's WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN, Steven Frears' MY BEAUTIFUL LAUNDRETTE, John Sayles's LIANNA, Claude Berri's JEAN DE FLORETTE and Gabriel Axel's Oscar winning BABETTE'S FEAST.

Currently, Gigliotti has returned to independent production through her company, Tempesta Films. She recently completed production on SHANGHAI, starring John Cusack, Chow Yun-Fat and Gong Li.

She is a graduate of Sarah Lawrence College.

**REDMOND MORRIS / Producer**

Redmond Morris began his career in Ireland. His interest in film had been fuelled by a family connection with director John Ford. Upon moving to London he worked as location manager on films such as John Schlesinger's YANKS, Michael Apted's AGATHA and Warren Beatty's REDS.

Morris' credits include production manager for GORKY PARK, associate producer for the Bill Douglas film COMRADES and then he worked with Norma Heyman on the Phil Collins film BUSTER.

SCANDAL marked the beginning of his collaboration with Stephen Woolley and Palace Pictures, a film distributed by Harvey and Bob Weinstein.

Returning to Ireland, Redmond began an association with Neil Jordan in which he produced THE MIRACLE. Having been associate producer on Vincent Ward's film MAP OF THE HUMAN HEART, he worked with Jordan as assistant director on THE CRYING GAME, another Weinstein release.

Morris produced the Eric Idle film, SPLITTING HEIRS. He followed by co-producing INTERVIEW WITH THE VAMPIRE, MICHAEL COLLINS and IN DREAMS. He was also a producer of THE BUTCHER BOY, all of which were directed by Neil Jordan.

Next Morris worked on THE AFFAIR OF THE NECKLACE, directed by Charles Shyer, and Conor McPherson's THE ACTORS.

He was Executive Producer on the Robert Towne directed ASK THE DUST, starring Colin Farrell in South Africa and Co-Produced the Ken Loach Cannes Palme d'Or winner THE WIND THAT SHAKES THE BARLEY. NOTES ON A SCANDAL, produced by Scott Rudin and Robert Fox, followed.

Prior to his work on THE READER, Redmond worked with Stephen Daldry and Scott Rudin on the postponed project THE AMAZING ADVENTURES OF KAVALIER AND CLAY.

**CHRIS MENGES / Director of Photography**

Chris Menges is British and lives in Wales. He is a member of the British Society of Cinematographers. His past works include: YELLOW HANDKERCHIEF, STOP LOSS, NOTES ON A SCANDAL, NORTH COUNTRY, TICKETS, CRIMINAL, THE GOOD THIEF, THE PLEDGE, THE BOXER, MICHAEL COLLINS, SHY PEOPLE, MARIE and KES.

Menges has been honored for his work throughout his career. He was nominated for an Independent Spirit Award and the Golden Frog, Camerimage 2005 for his work on Tommy Lee Jones' THE THREE BURIALS OF MELQUIADES ESTRADA. He received the Best European Cinematographer award for DIRTY PRETTY THINGS. He won the Academy Award for Best Cinematography on Roland Joffe's THE MISSION and THE KILLING FIELDS. Menges was also awarded BAFTA's Award for Best Cinematography for THE KILLING FIELDS. Other awards include the Evening Standard Award for Best Technical Achievement on both LOCAL HERO and ANGEL.

**ROGER DEAKINS, ASC, BSC / Director of Photography**

Roger Deakins was born in Torquay, Devon, England. He attended an art college and the National Film School. He began his career in documentaries, shooting many in Africa. Deakins covered the Whitbread Round the World Yacht race that required him to work for more than 9 months as a crewmember while filming a documentary.

Deakins then went on to feature cinematography, starting in England and then later shooting in the United States. Roger's credits include: DOUBT, REVOLUTIONARY ROAD, IN THE VALLEY OF ELAH, JARHEAD, THE VILLAGE, THE LADY KILLERS, THE HOUSE OF SAND AND FOG, INTOLERABLE CRUELTY, LEVITY, A BEAUTIFUL MIND, DINNER WITH FRIENDS, ANYWHERE BUT HERE, THE HURRICANE, THE SIEGE, THE BIG LEBOWSKI, COURAGE UNDER FIRE, DEAD MAN WALKING, THE HUDSUCKER PROXY, THE SECRET GARDEN, PASSION FISH, THUNDERHEART, BARTON FINK, HOMICIDE, THE LONG WALK HOME, AIR AMERICA, MOUNTAINS OF THE MOON, PASCALI'S ISLAND, STORMY MONDAY, THE KITCHEN TOTO, PERSONAL SERVICES, WHITE MISCHIEF, SID AND NANCY, DEFENSE OF THE REALM, THE INNOCENT, RETURN TO WATERLOO, SHADEY, NINETEEN EIGHTY-FOUR, THE HOUSE, ANOTHER TIME, ANOTHER PLACE and BLUE SUEDE SHOES.

Roger has been nominated for seven Academy Award's for his work on THE SHAWSHANK REDEMPTION, FARGO, KUNDUN, O BROTHER, WHERE ART THOU?, THE MAN WHO WASN'T THERE, THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD, and 2007's NO COUNTRY FOR OLD MEN.

He has been nominated for a BAFTA award four times, twice winning Best Cinematography for his work on THE MAN WHO WASN'T THERE and NO COUNTRY FOR OLD MEN. Roger has also received a total of seven nominations for the ASC's Outstanding Achievement in Cinematography in Theatrical Releases, two of which earned him a win: FARGO and THE MAN WHO WASN'T THERE. He has won three of the four times he was nominated for BSC's Best Cinematography award. In addition, Roger was honored in 2007 with NBR's Career Achievement in Cinematography award. He has also been nominated twice and won once at the Independent Spirit awards for his work as cinematographer on FARGO.

Roger lives with his wife in Santa Monica, returning to England (and the fishing!) as frequently as possible.

**BRIGITTE BROCH / Production Designer**

Brigitte Broch's list of prior work as production designer includes VANTAGE POINT, SHE HATE ME, 21 GRAMS, LA HIJA DEL CANIBAL, REAL WOMEN HAVE CURVES, FIDEL, ENTRE VILLA Y UNA MUJER DESNUDA, SOLO CON TU PAREJA.

Broch has been nominated for multiple prestigious awards including a nomination for an Art Director's Guild Award for her work in BABEL. In addition to being honored with an Academy Award win for Best Art Direction and Set Direction for Baz Luhrmans's MOULIN ROUGE, she also received an Academy Award nomination for Best Art Direction and Set Direction on ROMEO + JULIET.

Broch has received further nominations for the Silver Ariel Award for Best Art Direction for the film AMORES PERROS, She also received a Silver Ariel nomination for Best Art Direction for the film LA OTRA CONQUISTA, where she served as Lead Art Director. She subsequently won the Silver Ariel Award for Best Art Direction for the film SEX, PUDOR Y LAGRIMAS. Broch was also nominated for the Silver Ariel Award for Best Set Design on the film THE GARDEN OF EDEN.

Broch served as Art Director on Carlos Cuarón's short film, *SISTOLE–DIASTOLE*, as well as on the film *ROUGH MAGI*. She also acted as the Production Designer on the film *ENTRE VILLA Y UNA MUJER DESNUDA*.

As Production Designer and Art Director, Broch's other film credits include *BANDIDOS*, *AMBAR*, *VIDA CONYUGAL*, *THE PUMA'S DAUGHTER*, *SOLO CON TU PAREJA*, *LA INVENCION DE CRONOS* and *HOMO FABER*.

Brigitte Broch is German native but now resides in Mexico City. She is currently working on Alejandro Iñárritu's latest film in Barcelona which is called *BIUTIFUL*.

### **CLAIRE SIMPSON / Editor**

Claire Simpson was winner of the Academy Award for Best Editor for her work on *PLATOON* (1987), and collaborated with director Oliver Stone on *SALVADOR* and *WALL STREET*. For *PLATOON* she also won the American Cinema Editors Award and the BAFTA.

In 2005, she was nominated by the Academy for *THE CONSTANT GARDENER*, winning a BAFTA and gaining a further nomination for the American Cinema Awards.

Simpson recently edited Kimberley Peirce's drama *STOP-LOSS*.

### **NICO MUHLY / Music**

Born in Vermont in 1981 and raised in Providence, Rhode Island, Nico Muhly graduated from Columbia University in 2003 with a degree in English Literature. In 2004 he received a Masters in Music from the Juilliard School, where he studied composition under Christopher Rouse and John Corigliano.

Muhly's orchestral works have been premiered by the American Symphony Orchestra, the Juilliard Orchestra, the Boston University Tanglewood Institute Orchestra ("It Remains to Be Seen," a commission celebrating their 40th anniversary in 2006), the Boston Pops ("Wish You Were Here," 2007), and the Chicago Symphony ("Step Team," in 2007).

In 2005, the Clare College Choir broadcast Muhly's evensong canticles live on BBC3, and New York's Saint Thomas Church commissioned and performed his "Bright Mass with Canons," a work that has entered their regular repertoire. With designer/illustrator Maira Kalman, he created the "finely wrought" (New York Times) cantata on Strunk & White's *The Elements of Style* that premiered in the New York Public Library, landing him on 2005 year's-best list of *New York* magazine.

Film credits include his scores for *CHOKING MAN* (2006) and *JOSHUA* (2007), and he has worked extensively with Philip Glass as editor, keyboardist, and conductor for numerous film and stage projects. Recently, he conducted excerpts from "Einstein on the Beach" for a new ballet by Benjamin Millepied at the Opéra de Paris. In October, 2007, the American Ballet Theater premiered Muhly and Millepied's collaboration "From Here On Out," a commission for their 2007-2008 season, and in October of 2008, the Paris Opéra ballet premiered a newly commissioned collaboration between Muhly and Millepied.

He has also lent his skills as performer, arranger and conductor to other musicians, including Björk ("Medúlla," "Drawing Restraint 9," "Volta"), Bonnie "Prince" Billy ("The Letting Go"), and Antony and the Johnsons. His work with Antony has included performances in Arnhem, Leeds, and New York City, and in February 2007, they worked together on a new Shakespeare setting for "The Sonnet Project," a program curated by Gavin Bryars for Opera North and the Royal Shakespeare Company. 2008

saw the release of such collaborations as “Ekvilibríum,” the solo debut of Icelandic musician Valgeir Sigurðsson, and “All Is Well” by American folk singer Sam Amidon.

Sigurðsson released both discs on his own Bedroom Community records, a label he inaugurated by producing Muhly's first album, “Speaks Volumes” (2007). In the months leading up to “Speaks Volumes” American release, Muhly was invited to present concerts of his chamber music at both Carnegie Hall and the Whitney Museum. Muhly's second record, “Mothertongue,” was released in July of 2008. Upcoming commissions include an opera developed by the Metropolitan Opera and the English National Opera and a dance with choreographer, Stephen Petronio. He currently lives in New York City.

### **ANN ROTH / Costume Designer**

Ann Roth is one of the most sought after costume designers in the entertainment industry. She began her theatrical career by painting scenery at the Pittsburgh Opera. She then went on as an assistant to costume designers such as Irene Sharaff and Miles White on both films and theater productions. As a designer, Roth has worked on both Broadway and Off-Broadway shows. She has also worked at the Kennedy Center, Lincoln Center and the Metropolitan Opera, among other venues. Her theater credits include “Hurlyburly,” “The Best Little Whorehouse in Texas,” “Designs for Living,” “The Tale of the Allergist's Wife,” “Gardenia,” “Singin' in the Rain,” “Purlie,” “The Royal Family,” “Present Laughter,” “The Odd Couple,” “Waiting for Godot,” “The House of Blue Leaves” and “Play It Again Sam.” She received Tony Award nominations for her work on “The Crucifier of Blood,” “The Royal Family” and “Present Laughter.”

Roth's first solo film credit was THE WORLD OF HENRY ORIENT in 1964. Among her many film credits are MIDNIGHT COWBOY, KLUTE, THE DAY OF THE LOCUSTS, for which was garnered a British Academy Award in 1975, THE GOODBYE GIRL, COMING HOME, HAIR, DRESSED TO KILL, THE WORLD ACCORDING TO GARP, PLACES IN THE HEART, SWEET DREAMS, WORKING GIRL, PACIFIC HEIGHTS, WOLF, SABRINA, SILKWOOD, THE UNBEARABLE LIGHTNESS OF BEING, THE MAMBO KINGS, THE BIRDCAGE, IN AND OUT, PRIMARY COLORS, RANDOM HEARTS, THE TALENTED MR. RIPLEY, FINDING FORRESTER, CHANGING LANES, ADAPTATION, THE HOURS, COLD MOUNTAIN, and THE STEPFORD WIVES. Ann Roth won an Academy Award for designing for THE ENGLISH PATIENT.

In 2000, she received the Irene Sharaff Lifetime Achievement Award. More recently, Ann was also responsible for designing THE GOOD SHEPARD, directed by Robert DeNiro, EVENING, ROBERT, MAMMA MIA and JULIE AND JULIA.

### **HENNING MOLFENTER / Co-Producer**

Henning Molfenter is Managing Director of Studio Babelsberg Motion Pictures and Babelsberg Film. After several years in the US film industry, he started in Babelsberg as Executive Producer of Roman Polanski's award winning film THE PIANIST. His credits include, among others: THE CONSTANT GARDENER, THE COUNTERFEITERS, V FOR VENDETTA, THE BOURNE SUPREMACY, KINGDOM OF HEAVEN, as well as the upcoming THE INTERNATIONAL and VALKYRIE.

He holds a Master of Fine Arts degree from Columbia University, New York.

**CHRISTOPH FISSER / Co-Producer**

Christoph Fisser is Vice-President/COO of Studio Babelsberg AG. While in this position he has co-produced a number of films. Some of his credits include: THE COUNTERFEITERS and FLAME & CITRON, as well as the upcoming THE INTERNATIONAL, VALKYRIE and NINJA ASSASSIN.

**CARL “CHARLIE” WOEBCKEN / Co-Producer**

Charlie Wuebcken is President/CEO of Studio Babelsberg AG and Managing Director of Studio Babelsberg Motion Pictures. Studio Babelsberg is the oldest and one of the largest studios for feature film production in the world and claims to be one of Europe’s leading service providers for feature film and TV production. Among other films he co-produced V FOR VENDETTA, CASINO ROYAL, THE COUNTERFEITERS, which won an Academy Award for Best Foreign Language Film in 2007, SPEED RACER, VALKYRIE, THE INTERNATIONAL and NINJA ASSASSIN. Charlie Wuebcken has further credits as Associate and Executive Producer include AEON FLUX and BLACK BOOK.

Before Studio Babelsberg, he served as Vice President of the production and distribution company, TV Loonland AG/ Munich, and as CEO of the former Sony subsidiary, Sunbow Entertainment/New York.

\* \* \*

## **THE READER**

### **End Credit Roll**

#### **Cast**

( In Order of Appearance)

Michael Berg	RALPH FIENNES
Brigitte	JEANETTE HAIN
Young Michael Berg	DAVID KROSS
Hanna Schmitz	KATE WINSLET
Carla Berg	SUSANNE LOTHAR
Emily Berg	ALISSA WILMS
Thomas Berg	FLORIAN BARTHOLOMÄI
Angela Berg	FRIEDERIKE BECHT
Peter Berg	MATTHIAS HABICH
Doctor	FRIEDER VENUS
Hanna's Neighbour	MARIE ANNE FLIEGEL
Woodyard Worker	HENDRIK ARNST
Teacher	RAINER SELLIEN
Sports Master	TORSTEN MICHAELIS
Holger	MORITZ GROVE
Stamp Dealer	JOACHIM TOMASCHEWSKY
Waitress	BARBARA PHILIPP
Clerk	HANS HOHLBEIN
Gerhard Bade	JUERGEN TARRACH
Female Judge	KIRSTEN BLOCK
Sophie	VIJNESSA FERKIC
Sophie's Friend	VANESSA BERTHOLD
Holger's Friend	BENJAMIN TRINKS
Tram Supervisor	FRITZ ROTH
Julia	HANNAH HERZSPRUNG
Heidelberg Lecturer	JAQUELINE MACAULAY
Dieter	VOLKER BRUCH
Professor Rohl	BRUNO GANZ
Marthe	KAROLINE HERFURTH
Rudolf	MAX MAUFF
Seminar Group Students	LUDWIG BLOCHBERGER JONAS JÄGERMEYR ALEXANDER KASPRIK
Judge	BURGHART KLAUSSNER
Prosecuting Council	SYLVESTER GROTH
Hanna's Defence Council	FABIAN BUSCH
Co-Defendants	MARGARITA BROICH MARIE GRUBER LENA LESSING MERELINA KENDALL HILDEGARD SCHROEDTER
Rose Mather	LENA OLIN
Young Ilana Mather	ALEXANDRA MARIA LARA
Remand Prison Guard #1	MARTIN BRAMBACH
Remand Prison Guard #2	MICHAEL SCHENK
Young Julia	AVA EUSEPI-HARRIS
Mail Room Guard #1	NADJA ENGEL
Mail Room Guard #2	ANNE-KATHRIN GUMMICH
Prison Librarian	CARMEN-MAJA ANTONI

Head Prison Guard	PETRA HARTUNG
Ms. Brenner	LINDA BASSETT
Ms. Brenner's Secretary	BEATA LEHMANN
Prison Guard	HEIKE HANOLD-LYNCH
Gate Guard	BETTINA SCHEURITZEL
Ilana's Maid	ROBIN LYN GOOCH
Ilana Mather	LENA OLIN
Stand Ins	KLAUS BOECHEL CLAUDIA BÜTTNER PAULA KOCH
Stunt Coordinator	VOLKHART BUFF

### Crew

Line Producer	ARNO NEUBAUER
First Assistant Director	RICHARD STYLES
Second Assistant Director	CARLOS FIDEL
Associate Producers	TARIK KARAM NORA SKINNER MARIEKE SPENCER
Camera Operators	CHRIS MENGES ROGER DEAKINS
First Assistant Camera	ANDY HARRIS
Second Assistant Camera	WON-SUK PARK
Film Loader	KARL KEIL
Camera Trainee	KAJA STYCZYNSKA
Steadicam Operator	TILMANN BÜTTNER
"B" Camera Operator	LUKE MENGES
"B" Camera First Assistant	ALEXANDER SACHARIEW
Additional Camera Crew	THOMAS GOTTSCHALK DANIEL ERB AHMET TAN
Second Unit Director	TARIK KARAM
Script Supervisor	SUSANNA LENTON
Additional Script Supervisor	KIM ARMITAGE
Post Production Supervisor	JENNIFER LANE
First Assistant Editor	JENS BAYLIS
Assistant Editors	JAMES TURPIN CARRIE PUCHKOFF PAUL HYMAN
Edit Room Assistant	ZACHARY AARON SCHWARTZ
Trainee Editor	DANIEL SCHEIMBERG
Post Production Coordinator	LESLIE BAUTSCH
Sound Designer/Supervising Sound Editor	BLAKE LEYH
Supervising Dialogue Editor	ELIZA PALEY
Supervising ADR Editor	DAN EDELSTEIN
Foley Supervisor	DAVID B. FLYNCH
First Assistant Sound Editor	IGOR NIKOLIC
Dialogue Editors	JAC RUBENSTEIN SYLVIA MENNO
Sound Effects Editor	HEATHER GROSS
ADR Editors	PAM DEMETRUIS GINA ALFANO
Additional ADR Editor	MICHAEL FEUSER
Sound Editorial provided by	SOUND ONE CORP.
Foley Artist	MARK COSTANZO

Foley Mixer/Recordist	GEORGE LARA
ADR Mixers	WALTER BERRETZ BERND BIEMÜLLER DAVID BOULTON SAHIN DAGDELEN RENZO D'ALBERTO PETER GLEAVES BOBBY JOHANSON ASHLEY LOW DOMINIK OPPON ANDREAS RUDROFF ANDY THOMPSON
ADR Recorded at	BERLINER SYNCHRON WENZEL LÜDECKE BERLINER UNION-FILM GMBH & CO. STUDIO KG DE LANE LEA LTD. GOLDCREST PRODUCTION INTERAUDIO TONSTUDIO GMBH OPUZ STUDIOS ORANGE SOUND STUDIOS GMBH SOUND ONE CORP. STUDIO FUNK GMBH & CO. KG TONSTUDIOS Z AG
ADR Voice Casting	SONDRA JAMES TOBIAS KUNZE
Re-Recording Mixers	MICHAEL BARRY LEE DICHTER, C.A.S. ANDY KRIS
Re-Recordists	ERIC HIRSCH HARRY HIGGINS
Sound Mix Engineers	AVI LANIADO PAUL YURT
Re-Recorded at	SOUND ONE CORP.
Score Orchestrated and Conducted by	NICO MUHLY
Music Editor	ANNETTE KUDRAK
Associate Music Editors	JIM FLATTO MICHAEL FEUSER
Music Recorded and Mixed by	SIMON RHODES
Music/Score Recorded at	AIR STUDIOS, LYNDHURST HALL
Assistant Engineers	CHRIS BARRETT OLGA FITZROY
Score Mixed at	LEGACY RECORDING STUDIOS
Assistant Engineers	CHRIS JENNINGS RYAN KELLY
Music Preparation	VIC FRASER
Score Pre-Production	DAN BORA
Assistant to Mr. Muhly	TREVOR GURECKIS
St. Rose Music Publishing	JIM KELLER ZOE KNIGHT
Orchestra Contractor	ISOBEL GRIFFITHS
Assistant Orchestra Contractor	CHARLOTTE MATTHEWS
Orchestra Leader	THOMAS BOWES
Oboe	DAVID THEODORE
Sound Recordist	MANFRED BANACH
Additional Sound Recordist	JIM GREENHORN
Boom Operator	BEN KRÜGER
Video Operator	MARTIN BARTELS

Assistant Video Operators	JORDANA MAURER ANNE LINDEMANN ROBERT SLOMKE
Gaffer	BJÖRN SUSEN
Best Boy Electric	ALEXANDER "BOCHUM" JUNG
Chief Rigging Electricians	DIETMAR HAUPT ARMIN BACH CHRIS GÖRGES
Best Boy Rigging Electricians	MATHIAS "EDI" EDINGER KARSTEN "WILLY" TIETZ
Electricians	PHILIP FLEISCHER OLIVER KÜHNE BEDA MULZER CHRISTIAN HITZLER DANIEL ZEITLER FRANK-HOLGER SUSEN MATHIAS HILDEBRAND DIRK HENKEL BJÖRN SCHÄFER STEFAN HIEGEMANN OLIVER TAUBE GEORG BOZKUR
Dolly Grips	ADRIAN McCARTHY BRUCE HAMME
Company Grips	KLAUS WITT TOM WITT
Assistant Grips	YVES HOFFMANN MARIAN HEYMANN
Production Coordinator	REGINE OTTO
Production Coordinator Cologne	CAREN WIEDERHOLD
Assistant Production Coordinators	HEIDRUN SCHLOSSMACHER JANA DAEDELOW CAROLA RICHTER BARBARA ROTHE LIUDMILA GERTSEN
Office Production Assistants	JANA KRÄMER AYUKO KORESAWA MICHAELA SKLENAR
Production Associate	ALEX BODEN
Production Consultant	SILVIA SCHNEIDER SENFKORN FILM
Housing	GITTE RUGAARD
Second Second Assistant Director	TONJA SCHÜRMAN
Third Assistant Director	MIGUEL ANGELO PATE
Runners	KERSTIN KACZMAREK MARA FIEDLER CAROLINE KÄMPFER MICHELLE ICAHN
Assistant to Mr. Morris	SABRINA DONATI
Assistant to Ms. Winslet	CARRIE LUKASIEWICZ
Assistants to Mr. Fiennes	JULIA GRUEN ALIX GRAHAM
Supervising Dialect Coach	WILLIAM CONACHER
Dialect Coach to Ms. Winslet	SUSAN HEGARTY
Production Controller	AVI LEVY
Production Accountants	STEFFI HILLER

	BRIAN GIBBS
	JASON POTTER
Assistant Accountants	MAGGIE R. MURRAY
	GRIT SCHLÜCHTERMANN
	TILMANN VIERZIG
	NINA BÜTTNER
	ANDREA SCHUMACHER
Payroll Accountant	PAUL MEYER-GERLT
Post Production Accountant	DEE SCHUKA
	TREVANNA POST
Supervising Location Manager	MATTHIAS BRAUN
Assistant Location Managers	MICHAELA IFKOVITS
	BASTIAN RABE
Location Coordinators	VOLKER ZOBELT
	RENÉ WUTTKE
Location Assistants	EMANUEL HIPP
	BENJAMIN WEIDNER
	ARTUR NIEMCZUK
Location Manager Cologne	ANDJELIJA SIMAIFAR
Set Managers	SVEN JENUWEIN
	MICHAEL HERBELL
Key Set Assistants	JAN PROPPE
	MICHAEL ZIEBOLL
Set Production Assistants	MARTIN BODE
	SABRINA KUNERT
	MAXIMILIAN DAHLHAUS
	MAXIM STRELEZKI
	JEROME DUPUIS
Assistant Casting Germany	ALEXANDRA MONTAG
Assistant Casting UK	LUCINDA JOHNSTON
Casting Camera Operator Germany	SANDRA RITSCHER
Extras Casting	AGENTUR WANTED
Extras Casting Cologne	TANJA SCHWICHTENBERG
	PETRA OHLER CASTING
Property Master	DAVID HOFFMANN
Assistant Property Masters	JOHANNES A. PFALLER
	MARITA GOETZ
	INDRA BESING
	DANIEL KOLAROV
Prop Store Managers	CARA HÜNNEKES
	BIBBI MÜLLER
Stand-by Props	ULRIKE GOJOWCZYK
	LILY KIERA
Stand-by Carpenters	ROMAN BERGER
	DANIEL PEEK
Stand-by Painters	DOMINIK REINDL
	IVAN LACAZE
	TORSTEN DAHLKE
Props Drivers	TOBIAS VINCENT KASTNER
	HERVE BERTHOU
	CHRISTOPH BLUM
Supervising Art Director	CHRISTIAN M. GOLDBECK
Art Directors	ERWIN W. PRIB
	STEFAN HAUCK
	YESHIM ZOLAN
Art Director Cologne	ANJA FROMM

Assistant Art Directors	THORSTEN SABEL MARCUS GOEPFNER
Draftsmen	HENRY SEIFERT ESTHER DISTELDORF
Conceptual Artist	AXEL EICHHORST
Storyboard Artists	TEMPLE CLARK BENJAMIN KNIEBE
Graphic Designer	KATJA CLOS
Art Department Coordinators	GABRIELE ROSS SUSANN BELAVAL
Art Department Assistants	SARAH JABLONKA MARTINA BAUMGARTNER STEFANIE ARNDT
Art Department Trainee	HENRIETTA THOMAS
Research	CHRISTINE KISORSY
Set Decorators	EVA MARIA STIEBLER KARIN BETZLER
Assistant Set Decorators	WALESKA DEFNE THEIS GESCHE HEIN KIRSTEN LIEBOLDT-LONGOLIUS
Lead Persons	BETTINA SAUL DANIEL BEN SORGE DAGMAR WESSEL
Set Decorator Buyers	DORO SCHIEFELING MARTINA BARTHELMES CHRISTINA HOENICKE
Set Dressing Swing Gang	MATTHIAS PRANGE EDGAR KONKOLL ALEXIS MISZAK JENS GAUBE
Set Decorating Research	ACHIM REIMANN
Set Dressers	KATJA SCHLÖMER CHRISTOPH HEINECKE MAX SCHMIGALLA MARTIN KNAUER ANNE ZENTGRAF NELE JORDAN OMID GUTT HEIKE STEEN CHRISTIAN WOLLBERG GIOVANNI SCRIBANO RON BÜTTNER DORO POLSTROFF MARESA BURMESTER
Set Decorating Drivers	THORSTEN ZARTH TIMUR KRÜZIU DANIEL WIESENHÜTTER
Special Effects Coordinator	ADOLF WOJTINEK
Special Effects Berlin	SFX DEPARTMENT
Special Effects Cologne	FLASH ART
Visual Effects Supervisor	PETER CHIANG
Assistants to Costume Designer	MICHELLE MATLAND SPARKA LEE HALL
Costume Supervisor	HEIKE HÜTT
Assistant Costume Supervisor	ANNA ISABELL LOGEN
Set Costumers	ANDRÉ SCHOPF-MARKOV

	DANIELA BACKES
	CAROLINE OSUCH
	CHRISTOPHE LINERÉ
Costumer to Ms. Winslet	SANDI FIGUEROA
Costumer to Mr. Fiennes	BETTINA SEIFERT
Costume Assistants	CLAUDIA TORSIELLO
	DOROTA BUDNA
Costume Production Assistants	KATHARINA DRESCHER
	OSKAR KANTOR
	LISA EICHHORN
Seamstress / Costumer	ELLEN-MARIA MUGGELBERG
Tailor	KAREN HESSE
Costume Drivers	IVICA RAHIJA
	DIRK HANNEMANN
Makeup Artists	ANNA VON GWINNER
	ANNETT SCHULZE
	GABRIELE KENT-HORSPOOL
Ms. Winslet's Makeup Artist	LINDA MELAZZO
Chief Prosthetic Supervisor	PAULINE FOWLER
Prosthetic Makeup Designer	MATTHEW WESTON SMITH
HOD Silicone Technician	DANIEL MEAKER
Wig Designer	PETER OWEN
Unit Publicist	LINDA GAMBLE
Still Photographer	MELINDA SUE GORDON
Legal Expert	GERHARD WERLE
Literacy Expert	SUSAN A. MCLEAN
Set Medics	FRANK GUHN
	ROLF WINKEL
Construction Manager	ROBERT SAMTLEBEN
Construction Manager Cologne	ULI LANGENBERG
Construction Buyer	MELANIE REICHERT
Lead Carpenters	OLIVER KRINK
	KLAUS SCHMIDT
Paint Supervisors	WOLFGANG WREDE
	PABLO ALZA
	STEPHAN BUTTCHEREIDT
Metalworker	KLAUS KUNSTMANN
Plasterer	HANS-JOACHIM MÜLLER
Construction Drivers	THOMAS PASZYLK
	LOTHAR DANKERT
Picture Vehicle Coordinator	DANIEL KEIL
Assistant Picture Vehicle Coordinator	ALEXANDER STOLLE
Transportation Coordinator/Unit Manager	JAN ENDERLEIN
Transportation Captains	STEFFEN SCHUCHARDT
	DENNIS RABENSTEIN
	GEORG MEIEROTTO
Drivers to Mr. Daldry	ALEX BECHBERGER
	JULIAN KAZMIERCZAK
Drivers to Ms. Winslet	ERICH KRAUS
	DENNIS FREEMAN
Drivers to Mr. Fiennes	ANDREAS SCHUMACHER
	NAWID FASSILI

#### **Drivers**

CHRISTOPH STANGIER    OLIVER KELLER

MIRKO REICHWALD	DANIELA SAMOTZKI
JENS MARSCHALLECK	MURAT GÖKCEN
OLIVER KUJAS	DAVID FRIEDEWALD
SEBASTIAN GAEBEL	ERIK MERTEN
GREGOR HOPPE	SEBASTIAN VON MERVELDT
MATTHIAS MOESKE	JOACHIM LÜNENSCHLOSS
OLIVER NEY	DAVID A. KERATSOPOLLOS
WOLFGANG "WUFF" HÜTTER	CARSTEN BAUM
CARSTEN UHLIG	IKE UDOGWU

Cast Security provided by	JENS HOFFMANN
	MATTHIAS HILDEBRANDT

Catering provided by	MAMA FILMCATERING
	THE COOKING BROTHERS

Visual Effects by	FRAMESTORE
Visual Effects Supervisor	BRIAN KRI JGSMAN
Visual Effects Producer	JAN HOGEVOLD
Visual Effects Production Coordinator	LAURA LUNT
Digital Compositors	ADAM HAWKES
	DAN VICTOIRE
Visual Effects by	RHINOFX
Visual Effects Supervisor	JIM RIDER
Executive Producer	CAMILLE GEIER
Producer	CARA BUCKLEY
Lead Compositor	NITANT KARNIK
Flame Compositor	DAVID W. REYNOLDS
2D Matte Painter	IVAN PRIBIĆEVIĆ
IT Engineer	HECTOR MEJIA
Flame Assistant	ANTON ANDERSON
Production Manager	LAUREN MONTUORI
Visual Effects by	CUSTOM FILM EFFECTS
Visual Effects Supervisor	MARK DORNFELD
Visual Effects Producer	MICHELE FERRONE
Visual Effects Coordinator	PAULINA KUSZTA
Digital Editorial	ADAM GASS
	DENNIS DORNEY
Digital Artist/Supervisor	SHAINA HOLMES
Digital Compositors	JAMIE BAXTER
	JOHN BUNT
	SAM DABBS
	JAMES GAMBINO
	SARAH GRIESHAMMER
	LINDSAY HOPPE
	JUSTIN ISRAEL
	MASHA NOVA
	RYAN BEADLE

IO	TECHNICOLOR NY/LA
Digital Intermediate by	TIM STIPAN
DI Colorist	DANA BLODER
DI Producers	JIMMY FUSIL

Smoke Artist	JESSE MORROW
DI Conform Editor	BOB SCHNEIDER
DI Engineer	MICHAEL P. WHIPPLE
DI Technical Assistant	ERIC LEVERENZ
Executive Producer DI	BARBARA JEAN KEARNEY
Account Executive	CLARK HENDERSON

Lab Coordinator	JOSH MOORE
Color Timer	TERRY HAGGAR
Title Design by	RIGHT LOBE DESIGN GROUP
Opticals by	TECHNICOLOR
Dolby Sound Consultant	STEVE F. B. SMITH
Digital Dailies	ARRI FILM AND TV
Digital Dailies Colorists	ANDREAS LAUTIL LEE BENNETT
Digital Dailies Managers	CHRIS BERG CLEMENS SCHMID
Lab Line Producer	CHRISTIAN LITTMANN
London AVIDs provided by	HIREWORKS
London Cutting Rooms	3 MILLS STUDIO
Berlin AVIDs provided by	CINE+
New York AVIDs and Cutting Rooms provided by	ORBIT DIGITAL
HD Preview Artist	STEVE BEGANYI
HD Preview Assistant	KAITLIN FOX
HD Preview Producers	JONATHAN HOFFMAN BRIAN REAL
Rights and Clearances by	ENTERTAINMENT CLEARANCES, INC. CASSANDRA BARBOUR LAURA SEVIER
Music Consultant	ROBIN URDANG

**For The Weinstein Company**

Executives in Charge of Production	ROB SCHEIDLINGER MICHAEL COLE
Executives in Charge of Physical Production	TIM CLAWSON LULU ZEZZA
Executive in Charge of Post Production	JEFF MAYNARD
Executives in Charge of Business and Legal Affairs	LAINE KLINE JONATHAN FUHRMAN ERIC ROTH BRADLEY BUCHANAN
Executive in Charge of Music in association with	RACHEL LEVY MITCHEL LENSON

**New York Unit**

Production Services	SCHENK PRODUCTIONS
Line Producer	SABINE SCHENK
Production Manager	AARON LEVINE
Production Secretary	MICHAEL MASAROF
Production Assistant	EUGENE YI
Accountant	MARLUS C. HARDING
Casting Principals and Extras	LORI EASTSIDE
Costumer	IRIS LEMOS
Art Director	ANU SCHWARTZ
First Assistant Director	JOSH NEWPORT
Second Assistant Director	DAVID BLAZINA
First Assistant Camera	BOBBY MANCUSO
Gaffer	ANDY DAY
Key Grip	MITCH LILLIAN
Dolly Grip	RICK MARROQUIN

Location Manager HUGHROY WILLIAMS  
Property Master JOSE PAVON  
Script Supervisor KATRI BILLARD  
Sound Mixer ANTONIO ARROYO  
Craft Services HENRIQUE SANTOS

#### **Poland Unit**

Production Services OZUMI FILM  
Line Producer MARIANNA ROWINSKA  
Production Manager PAULINA CZECH  
Location Manager JAKUB WOROSZYLSKI

#### **Czech Unit**

Production Services CENTRAL SCOPE PRODUCTIONS  
Production Manager JASMINA TORBATI  
Location Manager JAKUB EXNER

#### **Studio Babelsberg**

Production Executive SONJA ZIMMER  
Locations MARKUS BENSCH  
Assistant to the Co-Producer MIRJAM WEBER  
Funding Coordinator KATJA HÖRSTMANN  
Accountant WOLFGANG SCHWEDLER  
Assistant Accountant MARGIT JÜTZ  
Legal Counsel DR. ANDREAS PENSE  
UNVERZAGT VON HAVE  
Art Department MICHAEL DÜWEL  
Publicity ALEXANDRA KORNE

#### **Songs**

“Musik liegt in der Luft”  
Written by Heinz Gietz, Kurt Feltz  
Performed by Caterina Valente  
Courtesy of M.A.T. Musice Theme  
Licensing Ltd.

“Making Time”  
Written by Edwin Phillips,  
Kenneth Pickett  
Performed by Creation  
Courtesy of Polydor Records Ltd. (U.K.)  
Under License from  
Universal Music Enterprises

“Pueri Hebraeorum”  
Written by  
Giovanni Pierluigi da Palestrina  
Performed by The Philharmonischer  
Kinderchor Dresden  
Conducted by Professor Jürgen Becker

“Don’t Look Back”  
Written by Jackson C. Frank

A Production by Neunte Babelsberg Film GmbH

Filmed at Studio Babelsberg and MMC Studios Cologne

*Adventures of Huckleberry Finn* by Mark Twain

*Anatol* by Arthur Schnitzler

*David Copperfield* by Charles Dickens

*Der Vorleser* originally published by Diogenes Verlag AG

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*Intrigue and Love* by Friedrich Schiller

*JAWS* by Peter Benchley

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