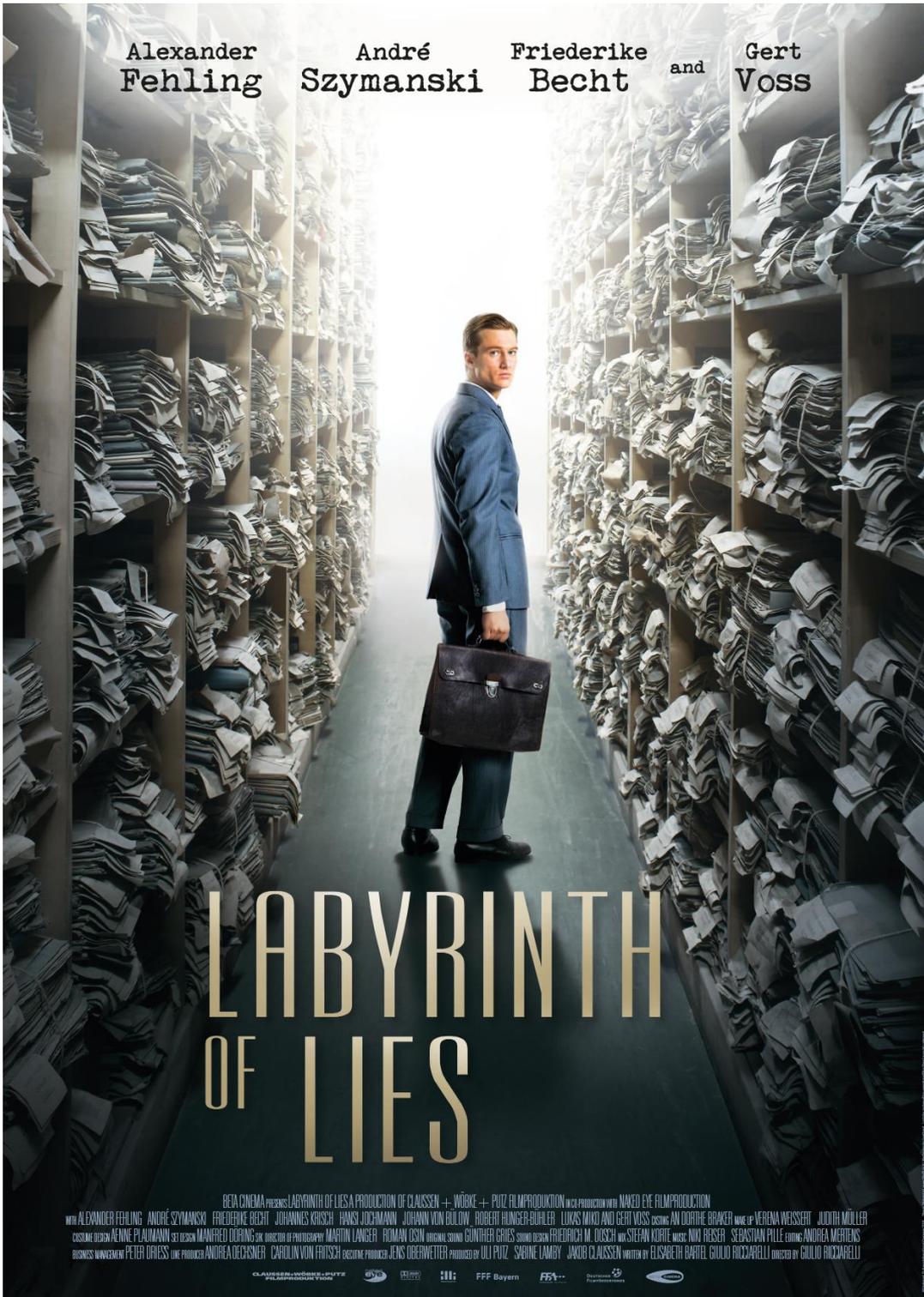




presents

Alexander Fehling André Szymanski Friederike Becht and Gert Voss



LABYRINTH OF LIES

BETA CINEMA PRESENTS LABYRINTH OF LIES A PRODUCTION OF CLAUSSEN + WÖRKE + PUTZ FILMPRODUKTION IN CO-PRODUCTION WITH NAKED EYE FILMPRODUCTION
WITH ALEXANDER FEHLING · ANDRÉ SZYMANSKI · FRIEDERIKE BECHT · JOHANNES KRISCH · HANS-JÖCHIMMANN · JOHANN VON BÜLOW · ROBERT HUNGER-BÜHLER · LUKAS MIKO AND GERT VOSS · GUESTS AN DORTHE BRÄCKER · WOLFGANG WEISSERT · JUDITH MÜLLER
COSTUME DESIGNER AENIG PLAUHMANN SET DESIGNER MANGRED DOERING EXECUTIVE DIRECTOR OF PHOTOGRAPHY MARTIN LANGER · ROMAN OSIN ORIGINAL SOUND GÜNTHER GRUBS STUDIO DESIGNER FRIEDRICH M. DOSCH AND STEFAN KÖRBE MUSIC NINA REISER · SEBASTIAN PILLE EDITOR ANDREA MEHTENS
BUSINESS MANAGER PETER DRIESSEN LINE PRODUCER ANDREA DECKMEYER · CAROLIN VON FRITSCH EXECUTIVE PRODUCER JENS OBERWETTER PRODUCED BY ULI PUTZ · SABINE LAMBY · JAKOB CLAUSSEN WRITTEN BY ELISABETH BARTEL · GIULIO RICCIARELLI DIRECTED BY GIULIO RICCIARELLI

CLAUSSEN+WÖRKE+PUTZ FILMPRODUKTION FFF Bayern FFF Bayern FFF Bayern



Labyrinth of Lies

Directed by
Giulio Ricciarelli

Screenplay by
Elisabeth Bartel, Giulio Ricciarelli

Produced by
Claussen+Wöbke+Putz Filmproduktion
in coproduction with **naked eye filmproduction**

Starring
**Alexander Fehling, André Szymanski, Friederike Becht, Johannes Krisch,
Hansi Jochmann, Johann von Bülow, Robert Hunger-Bühler, Lukas Miko
and Gert Voss**

Supported by
HessenInvestFilm, FilmFernsehFonds, Bayern FFA

German Release
November 06, 2014 by Universal Pictures International Germany



OFFICIAL SELECTION 2014

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CAST

Johann Radmann
Thomas Gnielka
Marlene Wondrak
Simon Kirsch
Erika Schmitt
Otto Haller
Walter Friedberg
Hermann Langbein
and
Fritz Bauer

Alexander Fehling
André Szymanski
Friederike Becht
Johannes Krisch
Hansi Jochmann
Johann von Bülow
Robert Hunger-Bühler
Lukas Miko

Gert Voss

CREW

Director
Screenplay
Production

Producers
Cinematography
Editing
Sets
Costumes
Make-up
Original sound
Sound mix
Casting
Mixing
Music
Supported by

Shooting locations

Giulio Ricciarelli
Elisabeth Bartel, Giulio Ricciarelli
Claussen+Wöbke+Putz Filmproduktion
naked eye filmproduction
Uli Putz, Sabine Lamby, Jakob Claussen
Martin Langer, Roman Osin
Andrea Mertens
Manfred Döring
Aenne Plaumann
Verena Weissert, Judith Müller
Günther Gries
Friedrich M. Dosch
An Dorthe Braker
Stefan Korte
Niki Reiser, Sebastian Pille
HessenInvestFilm, FilmFernsehFonds Bayern,
FFA and DFFF
Frankfurt, Munich/Germany

TECHNICAL DATA

Running time: approx. 121 min
Format: DCP
Screen Ratio: 2,35:1
Language: German

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LOGLINE

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

SHORT SYNOPSIS

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

PRESS NOTES

LABYRINTH OF LIES tells the story of a young public prosecutor who sets out on an uncompromising search for the truth in the late 1950s. Struggling against every imaginable obstacle, he comes up against his own limits as well as those of a system that makes it easier to forget than to remember.

Against the background of true events, LABYRINTH OF LIES takes a very personal, particular look at the lifestyle of the "economic miracle" years - the era of petticoats and rock'n'roll, in which people wanted to forget the past and look ahead instead. The film takes an emotional and suspenseful look at a widely unknown chapter of these years which fundamentally changed the way Germany treated its past. A gripping story of courage, responsibility and the struggle for justice.

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Directed by Giulio Ricciarelli, Alexander Fehling dazzles in the role of the young public prosecutor Johann Radmann. Alongside Fehling is a strong ensemble of young and established actors including André Szymanski as journalist Thomas Gnielka, Friederike Becht as Radmann's girlfriend Marlene Wondrak, Johannes Krisch as Simon Kirsch, Hansi Jochmann as secretary and "good soul" of the public prosecutor's office Erika Schmitt, Johann von Bülow as Radmann's colleague Otto Haller, Robert Hunger-Bühler as Senior Public Prosecutor Walter Friedberg, Lukas Miko as Hermann Langbein and theater legend Gert Voss as Prosecutor General Fritz Bauer, the driving force behind the Auschwitz trials.

LABYRINTH OF LIES is a production of Claussen+Wöbke+Putz Filmproduktion, Uli Putz and Jakob Claussen, and naked eye filmproduktion, Sabine Lamby. The production was supported by HessenInvestFilm, the FilmFernsehFonds Bayern (FFF), the Filmförderungsanstalt (FFA) and the Deutscher Filmförderfonds (DFFF).

LABYRINTH OF LIES is being released in German theaters by Universal Pictures International Germany on 6 November 2014.

LONG SYNOPSIS

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

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

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

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

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

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

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

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

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

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you want every young man in this country to wonder whether his father was a murderer?" – this is precisely Johann Radmann's goal.

Johann has fallen hopelessly in love with Marlene Wondrak. However, his private life suffers increasingly under his workload. And while he – much to her dismay – digs ever deeper into the past, she fulfills a dream in the here and now: she sets up her own fashion shop as part of the "economic-miracle" euphoria. Johann comes to the successful opening of her shop, but Johann's mind is elsewhere.

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

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

PRODUCTION NOTES

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

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

The seminal idea stems from the scriptwriter Elisabeth Bartel. She had read about this in a newspaper and approached the producer Sabine Lamby with the topic. She, in turn, immediately recognized the potential of this story, which had never been told in a cinematic version before. The

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two began developing the story and then brought on board Giulio Ricciarelli as co-author, Lamby's partner at the naked eye filmproduction. During this phase, Ricciarelli developed such a fascination with this topic that he ultimately realized it had to become a lavish historical film, and that an experienced production partner had to be found in order to obtain successful results. Thus in 2011, Sabine Lamby turned to the Claussen+Wöbke+Putz Filmproduktion – and met with a most positive reception: "I read the script and was bowled-over by it," recalls Uli Putz. "It was soon clear that we wanted to tell this incredibly fascinating story together."

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

Elisabeth Bartel and Giulio Ricciarelli pointedly decided to tell a fictitious story, albeit against the background of true events and with the inclusion of authentically existing persons. "While a Prosecutor General Fritz Bauer and a journalist Thomas Gnielka really did exist, our protagonist, the young public prosecutor Johann, was a fictitious character, a concentrate of the three public prosecutors who actually led the investigation back then," explains Uli Putz. "The biggest challenge posed by the development of the script was to balance out the individual elements: we wanted to retain the decisive facts on the one hand, and to add an emotional component to the action on the other." Moreover, says Putz, there was a need to insert information as incidentally as possible about the time in which the story takes place. For example, the fact that many soldiers had not yet returned from captivity as prisoners-of-war.

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

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

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

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

The former public prosecutor Gerhard Wiese came to the set one day to get an idea of the production. "We were shooting the scene in which all the prosecutors come together once a week, where Fritz Bauer distributes the cases in question," explains Claussen. "Giulio Ricciarelli led Mr. Wiese into the room and introduced him to the actors. All rose spontaneously and applauded him. It was so incredibly moving to see how this elderly gentleman of over 80 years finally had a chance to experience such an appreciation. For me, that was the most moving moment of our shoot."

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

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

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

"It was our intention to make a film that takes up an important subject, offers information and expands the audience's horizon, but still does not neglect the entertainment factor," stresses Uli Putz

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in closing. "Of course LABYRINTH OF LIES is a kind of counter-program to shallow, superficial programs. Nevertheless, it definitely remains an entertainment film," asserts Jakob Claussen.

DIRECTOR'S NOTE by Giulio Ricciarelli

A story of personal courage, of fighting for what is right, and a story of redemption.

Germany in 1958. An atmosphere of frantic optimism and denial, a country rebuilding itself. Yet the shadow of its war crimes is catching up, literally around the corner.

I feel the theme dictates the aesthetic choices. The camera work is classic: composed shots calibrate what we see and what is left to the imagination. Space and time are designed for strong acting; emotions that carry the story forward. Smooth editing, rhythmic and precise.

I want the audience to be immersed only in the story, the complex narration made easier by an intense, minimalist score. No part should draw attention to itself and detract from the story.

Trust in the story; a story for our times.

We live in an age of self-publishing, in which 13-year-olds are their own PR department, while as individuals we feel we cannot have any influence on such a globalized, networked, and complex world. In this age, this story reminds us that it is always individuals who bring about change and push forward civilization.

This struggle, the pain and the beauty of this struggle – this is the core of this movie.

INTERVIEW WITH GIULIO RICCIARELLI

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

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

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

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

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

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

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

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

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

CAST

Alexander Fehling

as Johann Radmann

ALEXANDER FEHLING was born in Berlin in 1981 and attended the Hochschule für Schauspielkunst Ernst Busch from 2003 to 2007. He starred in stage roles at the Maxim Gorki Theater Berlin, the Berliner Ensemble, the bat Berlin, the Deutsches Theater Berlin, the Berliner Sophiensäle and the Theater am Neumarkt in Zurich. In 2006 he was awarded the O. E. Hasse Award of the Akademie der Künste for his role as the Prince in Robert Walser's "Schneewittchen." Fehling made his cinematic debut in 2007 in the role of Sven in Robert Thalheim's highly noted AND ALONG COME TOURISTS, for which he was awarded the Förderpreis Deutscher Film. In 2008 he starred in Hans-Christian Schmid's war criminal drama STORM and in Frieder Wittich's student comedy 13 SEMESTER. His role in Quentin Tarantino's theatrical hit INGLOURIOUS BASTERDS brought him international recognition. This was followed by the title role in GOETHE ! (2009, director: Philipp Stölzl), which won him the Metropolis Award as Best Actor, a nomination for the German Film Award and a Jupiter Award. In 2011 Fehling was honored as a German "Shooting Star" at the Berlinale. That same year Andres Veiel's IF NOT US, WHO? ran in competition there; in it, Fehling

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plays the role of Andreas Baader. In 2012 Fehling played alongside Ronald Zehrfeld and August Diehl in the GDR drama SHORES OF HOPE; in late 2013 he appeared in German theaters along with and under the direction of Michael Bully Herbig in BUDDY.

Filmography (a selection)

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

Gert Voss

as Fritz Bauer

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

GERT VOSS was born in Shanghai in 1941 and lived there until 1948. He spent the rest of his early years in Hamburg, Cologne, Heidenheim an der Brenz and on Lake Constance. He studied German and English literature and took private acting lessons with Ellen Mahlke, which were followed by theater engagements in Constance and other cities. It was in Constance that Voss was discovered by Hans-Peter Doll and hired for Brunswick and Stuttgart. He later transferred to Bochum with Claus Peymann and was invited to the Berliner Theatertreffen in 1983 in his role as Hermann in the "Hermannsschlacht." He appeared there in 20 productions altogether, and was chosen as actor of the year for seven times. Voss again transferred with Peymann in 1986, this time to the Burgtheater in Vienna. He was acclaimed there as Richard III, Shylock, Lear and in Thomas Bernhard's play "Ritter, Dene, Voss." Gert Voss worked with Peter Zadek, George Tabori, Luc Bondy, Andrea Breth, Thomas Langhoff and Thomas Ostermeier; played at the Berliner Ensemble and the Schaubühne Berlin. Among his guest roles, the title role in "Jedermann" at the Salzburg Festival deserves to be pointed out, a role he played during four summers (1995-1998). Gert Voss received many awards for his work, including the Gertrud Eysoldt Ring, the Kainz Medal, the Federal Order of Merit in 1989 and the Fritz Kortner Award in 1992. He was proclaimed Best Actor in Europe by the Times and received the Award of the International Theater Institute (ITI) in 1997 as well as the Nestroy Award

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in 2000. In 2012 the Konrad Adenauer Stiftung honored him with an homage as most significant actor of our time. Gert Voss has been seen repeatedly in highly select roles in movies and on television, for instance in Axel Corti's and Gernot Roll's TV miniseries RADETZKY MARCH (1994), in the historical two-parter BALZAC: A PASSIONATE LIFE (1999), on the big screen in Sebastian Schipper's SOMETIME IN AUGUST (2008) and, most recently, in Helmut Dietl's ZETTL (2012). Gert Voss died on 13 July 2014 after a short but serious illness.

Filmography (a selection)

2014 LABYRINTH OF LIES
2012 ZETTL
2008 SOMETIME IN AUGUST
1999 BALZAC: A PASSIONATE LIFE (TV)
1996 DOKTOR KNOCK (TV)
1994 RADETZKY MARCH (TV)
1990 DER KAUFMANN VON VENEDIG (TV)

Director

Giulio Ricciarelli
Helmut Dietl
Sebastian Schipper
Josée Dayan
Dominik Graf
Axel Corti, Gernot Roll
Peter Zadek, George Moose

André Szymanski

as Thomas Gnielka

Born in Chemnitz in 1974, ANDRÉ SZYMANSKI attended the Berliner Hochschule für Schauspielkunst Ernst Busch. After his studies he worked at the Deutsches Theater before transferring to the Schaubühne am Lehniner Platz in 1999. He has been a permanent ensemble member of Hamburg's Thalia Theater since the 2009/2010 season. He has played in productions by Thomas Ostermeier, Sascha Waltz, Christina Paulhofer, Falk Richter, Luk Perceval and Antú Romero Nunes. In 2011 André Szymanski was honored with the renowned Ulrich Wildgruber Award. Next to his stage work Szymanski played in TV productions such as DIE FRAU AUS DEM MEER (2008), WIE MATROSEN (2010), and in the highly praised GESTERN WAREN WIR FREMDE (2012). He also starred in the feature films WOLFSBURG (2003) and IN THE SHADOWS (2009).

Filmography (a selection)

2014 LABYRINTH OF LIES
2013 AM ENDE IST MAN TOT
ZEUGIN DER TOTEN (TV)
2012 GESTERN WAREN WIR FREMDE (TV)
2009 IN THE SHADOWS
2010 WIE MATROSEN (TV)
2008 DIE FRAU AUS DEM MEER (TV)
2003 WOLFSBURG

Director

Giulio Ricciarelli
Daniel Lommatzsch
Thomas Berger
Matthias Tiefenbacher
Thomas Arslan
Jesper Petzke
Niki Stein
Christian Petzold

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Friederike Becht

as Marlene Wondrak

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

Filmography (a selection)

2014 LABYRINTH OF LIES

2013 THE WAGNER-CLAN (TV)

2012 HANNAH ARENDT

CRIME (TV)

2011 WESTWIND

2010 GOETHE!

2009 MARCEL REICH-RANICKI: MEIN LEBEN (TV)

2008 THE READER

Director

Giulio Ricciarelli

Christiane Balthasar

Margarethe von Trotta

Hannu Salonen

Robert Thalheim

Philipp Stölzl

Dror Zahavi

Stephen Daldry

CREW

Giulio Ricciarelli

Director and Scriptwriter

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

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

Filmography (a selection)

2014 LABYRINTH OF LIES

Function

Director

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2009	LIGHTS (short film)	Director
2008	LOVE IT LIKE IT IS (short film)	Director
2005	WIE LICHT SCHMECKT	Producer
2004	VINCENT (short film)	Director
2003	THE FRIEND MADRID	Producer
2001	BIRTHDAY	Producer

Elisabeth Bartel

Screenplay

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

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

Uli Putz

Producer (Claussen+Wöbke+Putz Filmproduktion)

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

Since 2004 she has been producer, general manager and partner at Claussen+Wöbke+Putz.

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

Sabine Lamby

Producer (naked eye filmproduction)

Sabine Lamby was born in Frankfurt am Main in 1966. She studied journalism, German literature and political sciences in Mainz and Munich. During her studies she worked in various advertising agencies

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

Jakob Claussen

Producer (Claussen+Wöbke+Putz Filmproduktion)

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

In 1992 he and Thomas Wöbke founded the Claussen+Wöbke Filmproduktion GmbH. He has since been producing feature films.

BETA CINEMA – WORLD SALES

Beta Cinema has established itself as a "boutique-operation" for independent feature films with strong theatrical potential. Beta Cinema's philosophy is to keep its selective acquisition policy of 10 to 12 titles per year in order to fully develop the theatrical potential of each title according to its individual character.

Beta Cinema's portfolio includes outstanding productions like the international box office hit THE PHYSICIAN, Berlin 2014 Silver Bear-winning STATIONS OF THE CROSS, Berlin 2013 Golden Bear-winning CHILD'S POSE, Academy Award 2011-nominated IN DARKNESS, Cannes 2008 Jury Prize-winning and Academy Award-nominated IL DIVO, Academy Award 2007-winning THE COUNTERFEITERS, Academy Award 2007 nominated MONGOL, Academy Award 2006-winning THE LIVES OF OTHERS and the Academy Award 2004-nominated DOWNFALL.

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