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FESTIVAL ST-JEAN-DE-LUZ

Zwei Leben

JULIANE KÖHLER EN LIV ULLMANN EEN FILM VAN GEORG MAAS

SOPHIE DULAC DISTRIBUTION PRESENTEERT DE PRODUKTIE VAN A ZIMMERER FILM HELGELAND FILM BOB FILM VERLENDE VAN GEORG MAAS MET JULIANE KÖHLER SVEN NORDIN KEN DÜVEN JULIA BACH-VOIG RAINER BOCK THOMAS LAMWIKY VICKY KRIEBS KLARA MANZEL EN LIV ULLMANN VERLENDE VAN GEORG MAAS GEDIRET DOOR CHRISTOPH TÖLLE STÄLE STEIN BEIG EN JUDITH KAUFMANN
DIT FILM IS GEMAKT DOOR "ESCEETER" GEDIRET DOOR HANVELDRE HIPPE GEDIRET DOOR JUDITH KAUFMANN GEMAKT DOOR HANS-JÜRGEN WESSERBACH GEDIRET DOOR DAVID EL HINDI GEDIRET DOOR UTE PAFFENHÖFF GEMAKT DOOR SUSANA SANCHEZ NUNZ GEMAKT DOOR SIMONE BÄR (KLEISTI) PAULSEN GEMAKT DOOR CHRISTOPH M. KAISER EN JULIANE KÖHLER MET THOMAS ANGELE ENDRISSEN GEMAKT DOOR DIRK JACOBS
GEMAKT DOOR MARTIN STEYER GEDIRET DOOR PETER BÄCKEL GEDIRET DOOR PETER KREITZ MET DE BEDELING VAN WESTNORSK FILMSENTER STOP BY STEP MEDIA ECRAN MET DE BEDELING VAN FILM UND MEDIENSTIFTUNG NRW FILMFOERDERUNG HAMBURG SCHLESING HOLSTEIN DEUTSCHER FILMFOERDERUNGS OFF. KONIGSBERG FILMSTUETTE MET DE BEDELING VAN FOLZ APOLLO MEDIA
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ZWEI LEBEN

Een film van Georg Maas

Katrine is opgegroeid in Oost-Duitsland en woont al 20 jaar in Noorwegen. Ze is het kind van een Duitse soldaat en een Noorse vrouw die een relatie hadden tijdens WO II. Na haar geboorte werd Katrine in een weeshuis geplaatst. Jaren later weet ze de DDR te ontvluchten en vindt ze haar moeder terug in Noorwegen.

Wanneer een advocaat haar niet lang na de val van de muur vraagt om te getuigen in naam van de 'kinderen van de schaamte' in een rechtszaak tegen de Noorse staat, weigert Katrine dit: ze heeft er geen enkel belang bij in haar verleden te duiken.

Geleidelijk komen haar donkere geheimen naar boven en wordt duidelijk dat de Stasi, de geheime dienst van de DDR, een grote rol gespeeld heeft in het leven van deze kinderen.



Winnaar NDR Audience Award - Emden International Film Festival 2013

Winnaar Beste Film - Biberach Film Festival 2012

Winnaar Beste Film - Biberach Independent Film Festival 2012

Winnaar NDR Audience Award - Emden International Film Festival 2011

Winnaar Closing Night Film - Stony Brook Film Festival 2013

Land: Duitsland – Jaar: 2014 – Genre: Drama – Speelduur: 97 min.

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Persmap en foto's staan op: www.cinart.nl

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Cast

| | |
|-------------------------|------------------|
| KATRINE EVENSEN MYRDAL | Juliane Kohler |
| ASE EVENSEN | Liv Ullmann |
| BJARTE MYRDAL | Sven Nordin |
| ATTORNEE SVEN SOLBACH | Ken Duken |
| ANNE MYRDAL | Julia Bache-Wiig |
| HUGO | Rainer Bock |
| KONTAKTMANN IN NORWEGEN | Thomas Lawinky |
| KATRINE EVENSEN (Young) | Klara Manzel |
| KATHRIN LEHNHABER | Vicky Krieps |
| ATTORNEE HOGSETH | Dennis Storhoi |
| HILTRUD SCHLOMER | Ursula Werner |

Crew

| | |
|----------------|--------------------------------------------------------------------------------------------------|
| Director | Georg Maas |
| Script | Georg Maas, Christoph Tolle, Ståle Stein Berg, Judith Kaufmann |
| Production | Zinnober Film, Dieter Zeppenfeld Helgeland Film, Axel Helgeland B & T Film, Rudi Teichmann |
| D.O.P. | Judith Kaufmann |
| Editor | Hansjorg Weissbrich |
| Art Department | Bader El Hindi |
| Costume | Ute Paffendorf |
| Make up | Susana Sanchez Nunez |
| Sound | Thomas Angell Endresen |
| Music | Christoph M. Kaiser & Julian Maas |
| Sounddesign | Dirk Jacobs |

Director's notes Georg Maas

What was fascinating ...

... about the topic was, at first, the story itself, which is extremely suspenseful and keeps going off in unexpected directions. You never know where it's heading for. Right at the beginning, it's obvious that the story has a secret and wants to try and find out what it is. Only at the very end do all the parts come together as in a puzzle to form one large picture. The many layers of the characters and the complexity of the story fascinated me for many years. The lead characters in this film are both guilty and innocent. They are both perpetrators and victims, and they did not get involved in this dilemma out of their own free will. They live to find happiness in the present, but they cannot flee from the shadows of their past. This is the drama of their existence. While writing the script, I was increasingly concerned about the question of identity: What is the truth, what is a lie, who are we? What do I know about the other?

The novel...

... served as the basis, but then, together with the novelist (Hannelore Hippe) and my co-authors (Christoph Tölle, Ståle Stein Berg, Judith Kaufmann), we practically entirely rewrote the story from a totally different perspective. Perhaps this has never been done before: that the novel and the film ultimately relate the same story but with mainly different characters and entirely different scenes.



The research...

... was made for the most part by the author of the novel, Hannelore Hippe, especially the aspects concerning the unexplained death in the Norwegian city of Bergen, the fate of the Lebensborn children in Norway as well as their lawsuit against the State. In addition, I watched films, read books, spoke with specialists and conducted research with my German co-author Christoph Tölle on the German Lebensborn children. We visited with Lebensborn children close to the Sonnenwiese Heim in Saxony and listened to shattering stories about their fates and attempts to find their mothers. Much of this has been integrated into the film, even if it is not always explicitly narrated; but it can be seen, for example, in the way Liv Ullmann looks. You can see it in her eyes. I also met with Stasi agents, including the famous double agent Werner Stiller. I went through the whole story and all the details with him. The meetings with the agents were very exciting, and with one of them I ended up in his car and had no idea what he intended to do with me...

Stasi, Nazis, Lebensborn...

... are pressing themes which propel the narrative forward. The Nazis made judgmental distinctions between Jews and Aryans, thus, in part, triggering the tragedy that is related in the film. The Norwegians then distinguished between women who had had a relationship with a German and were then considered as traitors, and women who had not done this. Also judgmental. The children of the 'German sluts' were later seen as 'worthless lives' and 'children of shame' and discriminated against. The Stasi made use of this legacy for its own purposes...



The politics...

... in the plot of TWO LIVES lie, next to the fundamentally political aspect of the topic, in the narrative style of the film as well, whose structure works against an ideology that tends to judge the behavior of others in a way that's too clear-cut and judgmental. As we follow the action in the theater, we ask

ourselves every now and then: what would I do in such a situation? But there is not one single answer here. In my opinion, the film is – precisely on the structural level – political and perhaps also innovative. I would thus also call TWO LIVES an anti-war film.

The motivation...

... that keeps me making films is the effort to embed the viewer into the narrative activity and inspire him to see something new or different, and thus to make pleasant new experiences and abandon himself to an adventure in the broadest sense of the word. This is what I look for when I go to the movies. I try to make films that represent a certain stance and ethos that are expressed both in the story itself as well as in the way the story is told.

Not one of us...

... is the title of a song by Peter Gabriel, about whom I recently shot a documentary film. Peter keeps speaking about “us” and “them”. The moment we begin to make judgmental distinctions, we create the basis with which we can begin to unleash wars and armed conflicts. What is important for me in TWO LIVES is that the film breaks up this distinguishing and categorizing. The film is built in such a way that we become acquainted with Katrine as a shady character. She disguises herself right at the beginning and we don’t know what to make of her. We notice that she has a dark secret and that she is perhaps not entirely innocent. But then we get to like her and her family. This goes back and forth throughout the film, and we keep having to ask ourselves how we are processing all of this. This concerns the filmic narrative itself: there are scenes when you think ‘I know this from other films, I know exactly what’s going to happen’ – but it goes off in another direction. What is of central importance to me is the journey that the viewer makes in his mind and in which he keeps on questioning his own value judgments.

Make no images...

In my last film, “NeuFundLand,” I was also concerned about the tendency we have to keep making an image of the other. It’s something we can’t avoid. Our perception is constituted in such a way that we basically have to categorize other people, put them in box. The world would be too confusing if we didn’t do this; yet this behavior is fundamentally faulty. This is why we have to be ready to correct our perceptions all the time. But we don’t do this, since we want the world to be simple. We even tend to confuse the others with our own image. When someone does things that don’t correspond to that image, we prefer to neglect them and cancel them out. This was one of Max Frisch’s central themes. TWO LIVES preoccupies itself with a similar theme. The viewer – just like Katrine’s family – cannot see Katrine as she really is.

The dramaturgy...

... is rather unusual: normally, as in Costa-Gavras’ “Music Box” for example, the main character of our story would be an innocent person with whom we would uncover the tragedy. But here Katrine is involved in the crime and bears great guilt. Nevertheless, we also show her sympathetic sides. On the dramaturgical level as well, the film does not behave like others. One has to keep repositioning oneself in relation to the main person. Make no images!

The color concept...

... arose in close cooperation with Bader El Hindi, the production designer, the cinematographer Judith Kaufmann and the costume designer Ute Paffendorf. I wanted to reduce the color palette to one or two tonalities while still keeping the colors warm. One should feel comfortable in the rooms in which the family lives, and feel that this is a wonderful family. This makes Katrine's fall even more dramatic. Ute and Bader then decided to add occasional striking dabs of color to the images, the dazzling red of a cushion, the blue of a sweater or a curtain. I was skeptical at first, but am glad now that we did this. I generally have the feeling that it's good when plans come together with chance. When everything is planned at a desk and makes sense in theory, there is still the danger that it is lifeless. And we wanted to reach the greatest possible naturalness for this complex story.



HISTORICAL BACKGROUND AND TRUE EVENTS

TWO LIVES is based on true events. The historical background goes back to the year 1935, when SS Reichsführer Heinrich Himmler, who was obsessed with racial purity, founded a society named "Lebensborn e.V." which had the task of selecting "Aryan members of the master race" to procreate children who corresponded to the Nazis' ideal human being. By the end of the war, about 12,000 Lebensborn children had been born in the homes, procreated above all by members of the SS. Norway played a particular role in Himmler's madness. He felt that as direct successors of the

Vikings, Norwegians necessarily possessed bravery, strength and hardness in their genes – ideal for Germanic breeding plans.

After the end of the war, the ideal-typical Aryan children in the Lebensborn homes had become "SS rascals" that no one wanted anymore. Many Lebensborn fates lost themselves in the post-war turmoil. Not until the 1960s did the former Lebensborn children start to gain attention from unexpected quarters: East Germany's State Security, the Stasi. Since the children were procreated mostly in chance couplings, it was difficult to reconstruct their paths in life. And since these children, because of their birth in Norway, possessed dual citizenship, they offered very interesting biographies for the Stasi, who then attempted to recruit the young GDR citizens from the Lebensborn homes as spies. But the Stasi went even further: they stole the life stories of Lebensborn children and

made them fit selected spies who, supplied with a perfect legend, were then sneaked into the West. One documented case is that of SED party boss Heinz Hempel, who was given the identity of the Lebensborn child Ludwig Bergmann and was sent via West Berlin as a spy to Norway, where he reunited with "his family" and was recognized as their son. Whereas the genuine Ludwig Bergmann belonged to no party and led an unspectacular life in Saxony, the false Ludwig Bergmann worked for over 20 years as a spy in Norway and later in the West Germany. Shortly before his unmasking in 1983, the Stasi retrieved him in a cloak and dagger operation and brought back to the GDR. Since then, the ex-agent has been living and working in Saxony, not far from the genuine Ludwig Bergmann.

It is not known how many East-German spies with stolen Lebensborn biographies were circulating in Norway and Western Europe. Most of the documents concerning foreign spies were destroyed by the Stasi during the fall of the Berlin Wall. But what is certain is that in Norway, in other European countries and in Germany there are still agents with stolen Lebensborn biographies who live among us, unknown and unchecked, and who have a Doppelgänger somewhere.

Rudi Teichmann

Cast

JULIANE KÖHLER

Juliane Kohler began her acting career in 1988 at Niedersächsisches Staatstheater in Hannover, where she performed in, among other productions, "Kabale und Liebe" (directed by Thomas Reichert) and "Glaube, Liebe, Hoffnung" (directed by Thomas Reichert). In 1993, Juliane Köhler accepted a position at Bayerisches Staatsschauspiel in Munich, where she was under contract until 1997. After engagements at theaters in Frankfurt and Zurich and at the Munich Kammerspiele, she has been an ensemble member of the Residenztheater in Munich since 2001. Juliane Köhler gained fame as a film actress most of all for her lead roles in the multiple award-winning drama "Aimee und Jaguar" (directed by Max Färberbock) and in the Oscar award-winning novel adaptation "Nowhere in Africa" (directed by Caroline Link). In addition, Juliane Köhler played Eva Braun on the side of Bruno Ganz, Alexandra Maria Lara and Corinna Harfouch in 2003 in the critically acclaimed historical drama "Der Untergang" (directed by Oliver Hirschbiegel), which was nominated for an Oscar. Television audiences know Juliane Köhler from her performances of several roles in the "Tatort" series; in the series "Klimawechsel" by Doris Dorrie; and in television films, such as "Die Polizistin" (directed by Maris Pfeiffer). Juliane Köhler learned Norwegian especially for "Two Lives."

Filmography (Selection)

2011 TWO LIVES, directed by: Georg Maas

2010 PROMISING THE MOON, directed by: Hans Steinbichler

2008 EDEN IS WEST, directed by: Constantin Costa Gavras

2003 DOWNFALL, directed by: Oliver Hirschbiegel – Academy Award Shortlist Best Foreign Language Film

2001 NOWHERE IN AFRICA, directed by: Caroline Link – Academy Award Best Foreign Language Film

1998 ANNALUISE & ANTON, directed by: Caroline Link

1997 AIMEE & JAGUAR, directed by: Max Farberbock

Awards

1999 German Film Award, Silver Bear – best actress and Bavarian Film Award for AIMEE & JAGUAR



LIV ULLMANN

Liv Ullmann studied acting in Trondheim and in London. After an engagement at the National Theatre in Oslo, Liv Ullmann had her breakthrough in the film industry in 1966 with her role as the actress Elisabeth Vogler, who has stopped talking, in "Persona" (directed by Ingmar Bergman). There followed numerous films in collaboration with Ingmar Bergman. Following "Scenes from a Marriage" (directed by Ingmar Bergman) she was discovered for international productions, such as the French-Italian comedy "Let's Hope it's a Girl," directed by Mario Monicelli, and the war drama "A Bridge Too Far" by Richard Attenborough. According to the busy Norwegian actress, "Two Lives" is to be her last film role. Liv Ullmann also works as a theater and film director. Her last feature film, "Faithless," was in competition at the Cannes Film Festival in 2000.

Filmography (Selection)

2011 TWO LIVES, directed by: Georg Maas
2003 SARABAND, directed by: Ingmar Bergman
2000 FAITHLESS (as director)
1995 KRISTIN LAVRANSDATTER (as director/script)
1992 SOFIE (as director)
1988 THE GIRLFRIEND, directed by: Jeanine Meerapfel
1988 AUTUMN SONATA, directed by: Ingmar Bergman
1985 LET'S HOPE IT'S A GIRL, directed by: Mario Monicelli
1980 RICHARD'S THINGS, directed by: Anthony Harvey
1977 A BRIDGE TOO FAR, directed by: Richard Attenborough
1976 FACE TO FACE, directed by: Ingmar Bergman

1973 SCENES FROM A MARRIAGE, directed by: Ingmar Bergman
1972 CRIES AND WHISPERS, directed by Ingmar Bergman
1971 THE EMIGRANTS, directed by: Jan Troell
1969 PASSION, directed by: Ingmar Bergman
1986 SHAME, directed by: Ingmar Bergman
1966 PERSONA, directed by: Ingmar Bergman

Awards/Nominations

2004 European Film Award for outstanding European achievements in international cinema
2000 Nominated for the Palme' d'Or, Cannes Film Festival for FAITHLESS
1980 Pasinetti-Award for best actress in RICHARDS THING
1977 Oscar-Nomination for best actress in FACE TO FACE
1973 Golden Globe for best actress in THE EMIGRANTS
Oscar-Nomination for best actress in THE EMIGRANTS



KEN DUKEN

Ken Duken was born in 1979 and was already standing in front of the camera at the age of 18. He received acting lessons from his mother, the actress Christina Loeb. Since then he has performed over 60 lead roles in film and television productions in Germany and abroad. His palette of roles ranges from the submarine commander in the BBC/ARD-production "Laconia" (directed by Uwe Janson) to the gentle man who understands women in "Rabbit without ears II" (directed by Til Schweiger) to the women's soccer coach Toni in "Eine andere Liga" (directed by Buket Alakus). Like Juliane Köhler, Ken Duken learned Norwegian for "Two Lives."

Filmography (selection)

2011 TWO LIVES, directed by: Georg Maas
2010 POWDER GIRL, directed by: Phil Traill
2009 RABBIT WITHOUT EARS 2, directed by: Till Schweiger
2008 MAX MANUS, directed by: Espen Sandberg/Joachim Roenning
2008 INGLORIOUS BASTERDS, directed by: Quentin Tarantino
2007 DISTANCE, directed by: Thomas Sieben
2005 OFFSIDE, directed by: Buket Alakus
2003 DEADLY DIVERSION, directed by: Benedikt Roeskau
2002 KISS & RUN, directed by: Annette Ernst
2000 GRAN PARADISO, directed by: Miguel Alexandre
TV (selection)
2011 Day of a Miracle, directed by: Andreas Prochaska
2011 Laconia, directed by: Uwe Janson
2007 A Long Way Home, directed by: Andreas Senn
2006 War and Peace, directed by: Robert Dornhelm

Awards and Nominations

2009 Bavarian TV Award for "A Long Way Home"
2008 Franz-Hofer-Ehren-Award
Adolf Grimme Award for OFFSIDE
2005 Adolf Grimme Award for KISS & RUN
5. Monte-Carlo Comedy Film Festival – Best Actor in OFFSIDE
2004 Undine Award for DEADLY DIVERSION



THE DIRECTOR – GEORG MAAS

Georg Maas first worked for several years as a carpenter and with homeless youths before he studied film directing from 1984 to 1991 at the German Film and Television Academy Berlin. Since then he has been a freelance screenwriter and director.

In 1994 he took master classes in directing conducted by Istvan Szabo, Tilda Swinton and Krzysztof Kieslowski at the European Film Academy. In 1997 he was a co-founder of the actor-director-author lab (S.R.A.L.) in Berlin. In 2003, he was chosen for the material development program "Step by Step" at the Master School Drehbuch, and in 2006 he was selected for the master class in the EKCRAN European program at the Andrzej Wajda Master School of Film Directing in Warsaw.

TWO LIVES is his second film and his third work as a feature film director. He always writes the screenplays to his films in close collaboration with his co-authors. In addition, he has directed a number of documentary films and he works as a cinematographer, script doctor, and editor. He lives in Aachen and Berlin.

Filmography (Selection)

2012 TWO LIVES, director/script

2010 THE BUDDAH WALLA, documentary, director/script/camera

2009 THE REAL WORLD OF PETER GABRIEL, documentary, director/script

2003 NEW FOUND LAND, director/script

1998 PATHFINDER, documentary, director/script

1995 ESCAPED, documentary, director/script/editor

1994 THE OTHER UNIVERSE OF KLAUS BEYER, documentary, director/script/camera/editor

1986-1988 trilogy of shorts LEAD A NORMAL LIFE, 10 ¾ INCH and HERE COMES THE SUN

Awards

2004 Audience Prize - International Film Festival Würzburg for NEW FOUND LAND

2003 Geneva Grand Prize for the best script for NEW FOUND LAND

1996 Team Work Award – Filmwinter Festival for THE OTHER UNIVERSE OF KLAUS BEYER

1995 Special Mention of the Jury - International Film Festival Brussels for THE OTHER UNIVERSE OF KLAUS BEYER

1990 Second Prize for the TRILOGY ABOUT WORK AND DAILY ROUTINE – Aachener Filmtage 1986

Award of the Jury - International Film Festival in Breslau for 10 ¾ INCH



Production

"Two Lives" is a German-Norwegian coproduction of Zinnober Film in Aachen; Helgeland Film in Norway; and B&T Film, Berlin and Hamburg. Since the 1980s Dieter Zeppenfeld's Zinnober Film has been focusing for the most part on developing and producing special interest television productions, such as the television series "Genuss ohne Grenzen"; "Liebe und Leben"; "Flüsse der Genüsse"; and on documentary films such as, among others, "The Real World of Peter Gabriel" and "The Buddha Wallah." In addition, Dieter Zeppenfeld develops and produces selected documentary films, such as the Grimme award-winning film "Der Tag der in der Handtasche verschwand" (2000), and feature films, such as the two feature films by Georg Maas, "New Found Land " (2003) and "Two Lives" (2012).

Axel Helgeland has been a producer and executive producer in Norway since 1976. He coproduced, among other productions, Lars von Trier's "Breaking the Waves" (1996); the children's film "Tsatsiki" (2001), which was very successful in Germany; the Norwegian-German-Swedish coproduction "I am Dina" (2002); the adventure film "Wolf Summer" (2003); the Scandinavian fantasy and action drama "Strings" (2004); the first episode of the successful Norwegian thriller "Cold Prey" (2006); and the Norwegian-Spanish-German film "The Orange Girl" (2009), which is based on a work of literature. Rudi Teichmann's B&T Film has produced films and television series for children and families, such as the series "Achterbahn"; "Karfunkel"; the twenty-part series "Die Rechte der Kinder"; and feature films such as "Die weissen Zwerge" (1989); "Bis Montagmorgen" (1991); "Der Ball" (1999); "Science Fiction" (2002); "Last Minute" (2004); and the Norwegian box office hit "Max Manus" (2009). As an executive producer, B&T Film produces British and American productions in Germany, such as "The Waiting Time" (1999); "Conspiracy" (2001); "Ripley's Game" (2002); and "The Amazing Race." The collaboration with Zinnoberfilm will continue in 2013 with the film adaptation of Karen Duve's bestseller "Taxi."

