

Angel Films præsenterer

DA HITLER STJAL DEN LYSERØDE KANIN



Premiere: 12. maj 2021

Længde: 119 minutter

Censur: Frarådes børn under 7 år

Instruktør: Caroline Link

Premierebiografer:

Grand Teatret, Øst for Paradis, Nordisk Film

Biografer Dagmar, Nordisk Film Biografer

Trøjborg, Valby Kino, Ishøj Bio, Klovborg Kino,

Værløse Bio m.fl.

Synopsis:

Forestil dig, at dit land begynder at ændre sig. Forestil dig, at uden du har bemærket det, er det blevet farligt for nogle mennesker at bo i dit land. Det er, hvad der sker for 9-årige Anna i 1933. Anna er ikke klar over, hvem Hitler er. Hun har for travlt med skole og venner til at bemærke Hitlers ansigt, der pryder plakater over hele Berlin. Men da hendes far en dag forsvinder, og familien i al hemmelighed forlader Tyskland, begynder Anna at forstå, at manden på plakaterne er ved at ændre hele Europa, og at livet aldrig bliver det samme igen. Anna lever nu livet som flygtning. Hun taler ikke sproget og kender ikke skikke og manerer i de lande, hvor hun opholder sig. Dertil kommer savnet af venner og kære og ikke mindst den lyserøde kaninbamse, som hun måtte efterlade i Berlin. Det er svært at finde en skole, pengene er få, og hendes familie mødes flere steder med fremmedhad. Det er i denne nye verden Anna må vokse op, finde nye venner og lære at tage ansvar.

Trailer og pressemateriale kan hentes på:

<https://www.angelfilms.dk/when-hitler-stole-pink-rabbit>

Kontakt: Peter Sølvsten Thomsen, peter@angelfilms.dk

WHEN HITLER STOLE PINK RABBIT

CAST

RIVA KRYMALOWSKI

OLIVER MASUCCI

CARLA JURI

MARINUS HOHMANN

URSULA WERNER

JUSTUS VON DOHNÁNYI

and as guests: ANNE BENNENT, BENJAMIN SADLER

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Director	CAROLINE LINK
Screenplay	CAROLINE LINK, ANNA BRÜGGEMANN
Producers	JOCHEN LAUBE, FABIAN MAUBACH
Producer	CLEMENTINA HEGEWISCH
Co-producers	WILLI GEIKE, STEFFI ACKERMANN
Co-producers	DITTI BÜRGIN-BROOK, CHRISTOF NERACHER
Executive Producer	MATTHIAS ERNY, PHILIP DELAQUIS
Production Executive	UDO HAPPEL
Production Managers	MICHAEL JUNGFLEISCH, SOPHIE COCCO
Music	VOLKER BERTELMANN
Sound Mixer	TSCHANGIS CHAHROKH
Sound Design	OSWALD SCHWANDER
Sound Engineer	ROMAN SCHWARTZ
Casting	DANIELA TOLKIEN
Makeup Artists	NANNIE GEBHARDT-SEELE, MARC HOLLENSTEIN
Costume Design	BARBARA GRUPP
Production Design	SUSANN BIELING
Editing	PATRICIA ROMMEL
Director of Photography	BELLA HALBEN
Distributed by	WARNER BROS. PICTURES GERMANY
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ABOUT THE FILM

Suppose your country began to change. Suppose that without your noticing it became dangerous for some people to live in your country. Suppose you found, to your complete surprise, that your own father was one of those people. That is what happens to Anna in 1933. Anna is not sure who Hitler is. She is nine years old when everything begins, too busy to take much notice of his face on posters all over Berlin. But when her own father goes missing one day, she comes to realize that the man on the posters is about to change the whole of Europe – starting with her own small life. She is forced to uproot her entire existence. Anna and her family hastily flee Germany, leaving even her favorite stuffed pink rabbit behind. From now on Anna encounters life in exile, not speaking the language, not knowing customs and manners, missing her friends and loved ones. To find a school for Anna is difficult, money is getting very short and they are fearful as they also encounter xenophobia. Yet Anna grows up, finds new friends, and learns to take responsibility. So when her family has to move away yet again, she is certain she can do anything.

PRESS NOTE

Oscar®-winner Caroline Link (*All About Me*, *Nowhere in Africa*) adapted Judith Kerr's bestseller *When Hitler Stole Pink Rabbit*, a true story about parting, family cohesion, and optimism, for the screen. The leading role of nine-year-old Anna is played by newcomer Riva Krymalowski. Oliver Masucci (*Look Who's Back*, *Dark*) and Carla Juri (*Blade Runner 2049*, *Paula*) feature in the roles of the parents. Alongside them, Justus von Dohnányi (*How About Adolf?*, *The Legend of Timm Thaler* or *The Boy Who Sold His Laughter*) appears as Uncle Julius, Marinus Hohmann (*The Famous Five* and *the Valley of Dinosaurs*, *Welcome to Germany*) as Anna's brother Max, and Ursula Werner (*All About Me*, *Cloud 9*) as Housekeeper Heimpi. The screenplay was written by Caroline Link and Anna Brüggemann (*Stations of the Cross*, *Move*), and the film features cinematography by Bella Halben (*Das Tagebuch der Anne Frank*, *A Year Ago in Winter*). *When Hitler Stole Pink Rabbit* is a German-Swiss co-production of Ludwigsburg company Sommerhaus Filmproduktion GmbH with Warner Bros. Film Productions Germany, Next Film Filmproduktion GmbH & Co. KG, La Siala Entertainment GmbH/CH, and HUGOFILM Production GmbH/CH. The film is supported by: Medienboard Berlin-Brandenburg, FilmFernsehFonds Bayern, MFG Media and Film Society Baden-Württemberg, FFA German Federal Film Board, BKM Children's Films, German Federal Film Fund, Curatorium of Young German Cinema, Federal Office of Culture BAK/CH, BAK-FiSS/CH, Economic Development, Tourism, and Culture Agency Grisons/CH, and SRF Swiss Radio and Television. Beta Cinema is attached for world sales. Warner Bros. Pictures will release *When Hitler Stole Pink Rabbit* in German cinemas on December 25, 2019.

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ABOUT THE PRODUCTION

“I’d like to tell you about my motivation for writing this book. I wanted to show children what it was like to live during Hitler’s time. Until then, no one had really tried, I mean, in the form of a narrated family history of escape and exile. Since (I repeat) nothing awful had happened to us – as it had, for example, to Anne Frank – I felt the story might be more accessible to children. That, I believe, is the reason for its success.”(Judith Kerr)

It all began on a family vacation in Normandy. Jochen Laube, who together with Fabian Maubach runs Sommerhaus Filmproduktion, had traveled with his wife and children to the French Atlantic coast. “We spent days at the campsite talking a lot about World War II, National Socialism, and the persecution of the Jews,” Laube recalls. “We tried, as much as we could, to describe the period from 1933 to 1945 in a way that was suitable for children, and remembered a book we had read back when we were in school: *When Hitler Stole Pink Rabbit*.”

The novel presents author Judith Kerr’s childhood memories of her Jewish family’s escape from Berlin in 1933. She changed her last name in the book from Kerr to Kemper, but the members of her family remained the same: her brother Michael became Max, father Arthur was actually the renowned theater critic Alfred Kerr, and her mother Julia was renamed Dorothea. In 1971, Judith Kerr wrote from the perspective of her childhood alter ego, nine-year-old Anna Kemper, about the loss of her homeland and search for a new home in Switzerland, Paris, and eventually London. Written in English and translated into German by Annemarie Böll as *Als Hitler das rosa Kaninchen stahl*, the book won the German Children’s Literature Award in 1974. It has been read in schools for over forty years to gently introduce boys and girls to the subject of National Socialism and its repercussions. Jochen Laube and Fabian Maubach tried to think of which films succeed in introducing young audiences to this important chapter of German history in a way that isn’t too much for them. “Shockingly, we couldn’t think of any,” says Laube.

FROM BESTSELLER TO FILM

“Our contact with Judith Kerr and her agent in London started with producer Clementina Hegewisch, who at that point owned the film rights,” Laube explains. “Of course we first had to win Kerr’s trust, but she was very happy that the film adaptation of her book was now making significant strides forward.”

“We didn’t have to think long about who we wanted as director,” says Maubach. Caroline Link was familiar with the novel *When Hitler Stole Pink Rabbit* from her school days: “Even back then, I was surprised by the lightness of the story,” says the director. “It was about forced displacement and escape from Nazi Germany, yet the tone was optimistic, almost carefree.” Speaking with Judith Kerr on the phone, Link found out the reason why: “She told me that her memories of her years in Switzerland and Paris are mostly positive. For her and her brother, they were mostly years of adventure. Her close relationship with her parents, and particularly with her remarkable father, had a lasting impact on her and was a source of sustenance.”

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Link particularly liked that the story is told from the perspective of a nine-year-old girl: “Children don’t need to be afraid of this story. It is not cruel or frightful, but also has many positive aspects despite the feeling of melancholy due to Anna and her family suddenly losing their home, their wealth, and their native language because the political winds had changed.” Link would speak with Kerr on the phone on several more occasions. “The fact that her novel was being made into a film meant a lot to this gentle and charming woman,” says the director. “She had seen my film *Nowhere in Africa*, which also tells the story of a Jewish family that goes into exile, to a foreign country during the Nazi period. Judith Kerr emphasized how grateful she was to her parents for concealing from her and her brother their great existential concerns at the time.” Basing herself on the first draft by Anna Brüggemann, Link wrote her own version of the screenplay that tells the family story: “Anna Brüggemann had wonderful scene ideas, some of which I used, but when it comes to interpersonal relationships, I like to give the characters my own personal touch.” It wasn’t always easy to transform the novel’s 240 pages into a 90-minute dramatic arc. “I tried to create this tension through the atmosphere,” says Link. “Just like Anna, the viewer gradually realizes that the family won’t be returning home to Berlin. I wanted to express this in the calendar where Anna crosses off the days until she can go back home. It takes her a while before she understands: I don’t have to cross off any days anymore, we’re not going to be returning to Germany anyway. This is the inner drama.”

The director sees the nine-year-old Anna as a classic film heroine: “I have always been very touched by the bravery with which she looks toward the future and searches for her path in a new life. Her strength and humor together with her empathy and sensitivity move the audience.”

A NATURAL

Everyone involved in the production knew the novel could only become a believable film if the perfect fit for the role of Anna Kemper was found. “For our search, we were able to engage one of Germany’s most renowned casting agents,” says Jochen Laube. “Daniela Tolkien did the casting for such films as *Vicky the Viking*, *The Crocodiles*, and *Heidi*, and also found Lea van Acken for our film *Stations of the Cross*, who went on to play the leading role in *Das Tagebuch der Anne Frank*.”

The search for the proverbial needle in the haystack began with a so-called street casting. Nearly 1000 girls from different schools, sports clubs, and theater groups aged eight to ten responded to the call and sent brief mobile phone videos of themselves recorded by their parents or friends.

Among them was Riva Krymalowski, nine years old at the time of the audition, who had been recommended by the Berlin agency Ixme Aydiho but didn’t have any experience yet in front of the camera. Link describes the actress as a “stroke of luck” for the production: “In every round of the audition, Riva showed that she was our perfect Anna Kemper.”

As chance would have it, Krymalowski is a student at the same school in Berlin-Grünwald that Judith Kerr once attended, where the book *When Hitler Stole Pink Rabbit* is now mandatory reading.

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“Actually not until sixth grade,” says Krymalowski, “but my mom, who also went to the same school, gave the book to me earlier. I love it and really wanted to play Anna because I admire her so much.”

The ideal casting choice was also found for the role of Anna’s elder brother Max: Marinus Hohmann, fourteen at the time of filming, had already played a lead role in *The Famous Five and the Valley of Dinosaurs* (2018) and also gave a convincing performance as the rebellious son of Florian David Fitz’s character in the comedy *Welcome to Germany* (2016).

THE PARENTS

For the children’s parents, the respected and feared theater critic Arthur Kemper and the pianist Dorothea Kemper, Link cast Oliver Masucci and Carla Juri. “In search of an actor who could believably play the mature and intelligent father figure, it wasn’t long before we thought of Oliver Masucci,” the director says. “I was particularly excited about how his chiseled looks don’t immediately give the impression of a gentle and loving father, but also suggest the notorious critic who, in 1920s and 1930s Berlin, took quite a bit of pleasure in demolishing bad plays with his brilliant pen.”

Link hopes that one day a separate biographical film will be devoted to Arthur Kemper a.k.a. Alfred Kerr. “This brilliant theater critic was another major reason why I decided to take on the project,” says the director. “He is described in the novel as being very gentle, intelligent, and optimistic. But I felt it was also important to hint at his more difficult sides, departing to some extent from the original. Judith Kerr was a bit worried about this, but I believe that in doing so, our film does better justice to this complex historical figure without casting him in an unsympathetic light.”

Swiss actress Carla Juri took on the role of Dorothea Kemper. “I had wanted to work with Carla Juri since I saw her in David Wnendt’s film *Wetlands* in 2013,” says Link. This was the first time in her career that she played a mother: “In our day, when many women are studying at least up until their mid-twenties, it’s not easy to imagine a pianist and artist having her first child at the age of eighteen.”

DISCOVERING FAITH

The Augsburg synagogue stood in for the synagogue in Paris. “It wasn’t easy to obtain permission to film there, but the book’s good reputation ultimately opened the door of the synagogue for us,” says Maubach. Built during the First World War, the Augsburg synagogue was heavily damaged during the Kristallnacht in 1938 and later during Allied air raids. From 1974 to 1985 it was rebuilt in art nouveau style incorporating neo-Byzantine and oriental details. Since then, the Augsburg-Swabia Jewish Community has been holding Shabbat services there on Friday evenings and Saturday mornings.

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“It wasn’t until his exile that Alfred Kerr began to engage with Judaism,” says Oliver Masucci. “When he was a celebrated critic in Berlin, faith didn’t play much of a role in his life. It was only when he was increasingly marginalized in Paris that he turned to his religion. This is something that touched me very much.”

Particularly in the part of the film set in Paris, *When Hitler Stole Pink Rabbit* allows itself the freedom to interpret or condense the scenes described in the book. “Judith Kerr reacted hesitantly to changes to her novel, but also understood that some things couldn’t be filmed exactly as described in the book, since it would have been too complicated,” says Link. In any event, the director felt that converting a huge street festival on the Champs-Élysées into Bastille Day was less important than documenting the subtle ruptures and fractures in the life of the Kemper family.

Link also believed that it was important for the film to show how Dorothea Kemper grows and discovers new, more resilient sides of herself through the different living conditions in exile: “A privileged, self-centered pianist turns into a woman who learns how to keep her family afloat in a pragmatic and hands-on way. On the run, it’s no longer art and her musical career, but survival that matters. In this role, Dorothea gains strength the more her husband loses it.”

On September 26, 2018 the shooting concluded just as it had begun on July 17, 2018: on a ship. In place of the Hohentwiel paddle steamer on Lake Constance, a TT-Line ferry on the Baltic coast of Lübeck-Travemünde was called into action. It was here that the Kemper family’s passage to Britain was filmed. With vintage cars and extras clad in weather-resistant clothes in the background, Anna, Max, and their parents set out for a new country and new adventures. London would turn out to be the last stop of their escape journey and, especially for the children, a new home. Kerr portrayed her years in London in the books *Bombs on Aunt Dainty* (1975) and *A Small Person Far Away* (1978). “These stories have a completely different feel from *Pink Rabbit* since the protagonist is significantly older than in the first book,” says Jochen Laube. Bringing 1940s and 1950s London to life in another film could be envisaged, he says, but would only be realizable with strong international partners.

“At the end of our film we present, in the form of title cards, an overview of the children’s remarkable careers,” says Laube. Michael Kerr, named Max Kemper in the book, was the first judge born outside of England since Henry II (1154–1189) to be appointed to London’s High Court. And as we already know, Judith Kerr achieved worldwide success as an author and illustrator.

A MODERN CLASSIC

“I’m very sad that we weren’t able to present our finished film to Judith Kerr,” says Link. The writer whose pink rabbit was once stolen by Adolf Hitler passed away on May 22, 2019 at the age of 95. “For sure, she would have really loved Riva in the role of Anna,” adds Link. “And maybe she also would have seen that Oliver Masucci as Arthur Kemper, despite a few rough edges, turned out to be a warm and endearing father.”

“The news of Judith Kerr’s death affected us greatly,” says producer Fabian Maubach. “One of our major goals was to be able to show her the finished film. In this respect, unfortunately there wasn’t a happy ending.”

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But the memory of Judith Kerr will live on in the new film version of her classic book, acquaint new generations of children with the story of little Anna, and remind adults, who read the book when they were in school, how solidarity and optimism carried Anna and her family safely through barbaric times.

“*When Hitler Stole Pink Rabbit* is an exceptional film for children and families, which, takes audiences on a very moving journey with powerful images and both emotional and humorous scenes,” says Laube. The producer believes the film’s target audience is much wider than that of the novel: “Children will first and foremost see the adventure that Anna and her family go through in other countries. In contrast, adult viewers will appreciate the interpersonal moments which, in the final analysis, are much more moving than the big Nazi parades one sees in other films about this period.”

Laube believes German filmmakers carry a responsibility to react to the growing right-wing extremism in society: “Examining prejudices together with protecting the rights of children and minorities continue to be important themes that we need to introduce to our children as early as possible. With our film, we hope to sensitize children in Germany to how it feels when you are forced overnight to leave your home and your friends. It would be especially gratifying to us if, after watching the film, children react with greater empathy to their refugee classmates and their stories.”

The producer is confident that in the future, *When Hitler Stole Pink Rabbit* will be listed alongside other groundbreaking films about the Nazi period: “It would be wonderful if children ages eight and up can be gently introduced to this theme through our film. When they get older, they can then watch *Das Tagebuch der Anne Frank*, followed by *The Wave*, then *Life is Beautiful*, and finally *Schindler’s List*. Up to now, this canon has been lacking an introductory film for younger children, and thus for the whole family. We are happy and proud that we have now been able to fill this gap.”

Caroline Link is also certain the film will continue to resonate long afterwards, far beyond the cinematic release: “It was my goal to make a film that is both moving and upbeat and that has what it takes to become a classic with a long shelf life – maybe next to the book of Judith Kerr that has moved generations.”

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CAST

RIVA KRYMALOWSKI - *Anna Kemper*

Riva Krymalowski, born in Zürich in 2008, makes her impressive film debut in *When Hitler Stole Pink Rabbit*, the film adaptation of the novel of the same name. Whether by chance or by destiny, the sixth-grader is currently a student at the same school in Berlin-Grünwald that Judith Kerr once attended before her escape. Krymalowski is learning English and Russian, and for the filming she also acquired basic knowledge of French. In her free time, the schoolgirl enjoys singing, dancing, and swimming. After her positive experience during shooting with Caroline Link, Krymalowski would like to become an actress, but can also envisage a career as a singer, fashion designer, or architect. In order to obtain the best possible results in school for this purpose, for now she is concentrating on her studies and hopes to return to acting no earlier than 2020.

OLIVER MASUCCI - *Arthur Kemper*

Oliver Masucci grew up in Bonn, where while a student at the Ernst-Moritz-Arndt high school, his German teacher introduced him to the theater with *The Threepenny Opera*. Following his education at the Berlin University of the Arts, his career as a stage actor took him from Basel to Hamburg, Munich, Hannover, Bochum, Zürich, and the Salzburg Festival. From 2009 to 2016 Masucci was a full-time ensemble member at Vienna's Burgtheater. In Florian Baxmeyer's short film *The Red Jacket* (2002), which won a student Oscar and was nominated for a regular Oscar, Masucci played a soldier. In Baxmeyer's two-part TV movie *Blood of the Templars* (2004), he was seen in the role of the Templar Ares de Saintclair. In addition, he appeared in Heinrich Breloer's *The Manns – Novel of a Century* (2000) and in Uwe Janson's two-part TV movie *Volcano* (2009). Masucci became known to wide film audiences in David Wnendt's bestseller adaptation *Look Who's Back* (2015). His leading role as Adolf Hitler, who unexpectedly shows up in modern-day Berlin and embarks on an instructive journey across Germany, earned Masucci a nomination for the German Film Award. In the RTL trilogy *Winnetou* (2016) he played the role of Ugly Joey. This was followed by further notable roles in *Die vierte Gewalt*, *Berlin One*, and *Deadly Leaks 2* as well as in the series *4 Blocks* and *Dark* (both since 2017). In Florian Henckel von Donnersmarck's Oscar-nominated film *Never Look Away* (2018) Masucci played the artist Antonius van Verten, a performance that once again earned him a nomination for the German Film Award. In 2019 he was seen in the TV movies *Ein Dorf wehrt sich*, *Play*, and, again under Florian Baxmeyer's direction, *Der Auftrag*. Most recently, Oliver Masucci appeared in Philipp Stölzl's film adaptation of Stefan Zweig's *The Royal Game*.

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CARLA JURI - *Dorothea Kemper*

Carla Juri, born in Locarno in 1985, grew up speaking three languages in Ambri, a village in Italian-speaking Switzerland. While an exchange student at a sports college in New York, the passionate ice hockey player made her first contacts in the U.S. at the age of fifteen. After graduating from high school, she studied acting from 2005 to 2010 in Los Angeles and later in London, where she still resides today. For her acting performance in the anthology film *180°*, she won the 2011 Swiss Film Award for Best Performance in a Supporting Role. Just one year later, she was honored with the Swiss Film Award for Best Actress for her leading role in the biographical feature film *Someone Like Me*. In 2013 Juri was one of the ten European actors and actresses presented as Shooting Stars at the Berlin International Film Festival. She became known to wide audiences in Germany in David Wnendt's *Wetlands* (2013). Her leading role in the screen adaptation of Charlotte Roche's novel earned her a nomination for the German Film Award. In 2016 she played the expressionist painter Paula Modersohn-Becker in Christian Schwochow's *Paula*. Juri has also appeared in several international productions in English and Italian, including Denis Villeneuve's *Blade Runner 2049* (2017) alongside Ryan Gosling and Harrison Ford, Peter Greenaway's *Walking to Paris* (2016), and Andy Goddard's wartime drama *Six Minutes to Midnight* (2019) alongside Dame Judi Dench.

JUSTUS VON DOHNÁNYI - *Uncle Julius*

Justus von Dohnányi was born in Lübeck in 1960. He studied acting in Hamburg and had engagements in Frankfurt, Zürich, and Hamburg under directors that included Jürgen Flimm, Einar Schleaf, and Robert Wilson. He made his film debut in 1999 alongside Robin Williams in the remake of the DEFA classic *Jakob the Liar*. It was in the role of a seemingly innocuous man who is transformed into a brutal guard that he made his breakthrough in 2001: Oliver Hirschbiegel's *The Experiment* reached an audience of millions and Dohnányi won the German Film Award for Best Supporting Actor. In Dennis Gansel's *Before the Fall* (2004) he played a Gauleiter who sacrifices his own son, while in Helmut Dietl's *About the Looking for and the Finding of Love* (2004) he showed another side of himself as an extroverted music manager. He also created a lasting impression as Bendix Grünlich in Heinrich Breloer's screen adaptation of Thomas Mann's novel of the same name *Buddenbrooks* (2008). In 2006 Dohnányi switched sides for the first time, serving as director, producer, and screenwriter for the black comedy *Bis zum Ellenbogen* with his actor colleagues Stefan Kurt and Jan Josef Liefers in the leading roles. With the same team he made the black gangster comedy *Desaster* (2015). In 2009 Dohnányi played the eccentric pop star Bruce Berger in Simon Verhoeven's comedy *Men in the City*, for which he won his second German Film Award. In 2011 the successful sequel *Men in the City 2* was released. The same year Dohnányi directed an episode of *Tatort* for the first time: in 2012 *Das Dorf* starring Ulrich Tukur won the award for outstanding individual achievement in the director category at the Deutsches FernsehKrimi-Festival in Wiesbaden and was nominated for the Grimme Award. In 2012 Dohnányi was part of the ensemble of Peter Sehr's historical epic *Ludwig II*, after which he was seen in Dagmar Seume's family film *Hanni & Nanni 3* (2013). In George Clooney's blockbuster *Monuments Men* (2014), Dohnányi appeared alongside Matt Damon, Cate Blanchett, John Goodman, Bill Murray, and Jean Dujardin.

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He starred in a further international production in Simon Curtis's *Woman in Gold* alongside Helen Mirren. *Frau Müller muss weg!* (2015) marked his first collaboration with director Sönke Wortmann, who also cast Dohnányi in the six-part TV series *Charité* (2017) and the comedy *How About Adolf?* (2018). In addition, he played notable leading and supporting roles in Sven Unterwaldt's comedy *Help, I Shrunk My Teacher* (2015), Andreas Dresen's screen adaptation *The Legend of Timm Thaler or The Boy Who Sold His Laughter* (2017), Leander Haussmann's *Teenosaurus Rex* (2017), Christian Petzold's drama *Transit* (2018), and Till Endemann's *Im Schatten der Angst* (2019). Most recently, Dohnányi appeared in Gregor Schnitzler's *The School of Magical Animals*.

MARINUS HOHMANN - *Max Kemper*

Marinus Hohmann, born in Bad Aibling, Upper Bavaria in 2004, played the role of the young detective Julian in Mike Marzuk's adventure movie *The Famous Five and the Valley of Dinosaurs* in 2018. He had previously been seen as Basti, the rebellious son of Florian David Fitz's character, in Simon Verhoeven's hit comedy *Welcome to Germany* (2016). Hohmann, currently a tenth-grade student in high school, gained his first experience in front of the camera in TV series including *Mountain Medic*, *Die Bergretter*, and *Die Chefin*. In addition, Hohmann has appeared regularly on stage with the Staatstheater am Gärtnerplatz Children's Choir, including in a concert-version performance of the opera *Feuersnot* at Munich's Prinzregententheater during the Richard Strauss anniversary year in 2014. In 2013 and 2015 he won prizes at the Jugend musiziert competition, one each in the piano accompaniment and piano-cello duo categories. On stage, he has appeared in *Chitty Chitty Bang Bang* (Prinzregententheater), the Disney musical *Beauty and the Beast* (Deutsches Theater Munich), *Christmas on Broadway* (Cuvilliés Theater Munich), and *Singin' in the Rain* (Gärtnerplatztheater Munich). In Damian Chapa's biographical drama *Father Rupert Mayer* (2014), Marinus Hohmann played the eponymous Jesuit during his boyhood years.

URSULA WERNER - *Heimpi*

Ursula Werner, born in Eberswalde in 1943, studied at the Staatliche Schauspielschule Berlin-Schöneweide and soon became one of the GDR's most renowned actresses (*A Terrific Scent of Fresh Hay*, *Glück im Hinterhaus*, *Bürgschaft für ein Jahr*). From 1974 to 2009 she performed in the ensemble of Berlin's Maxim Gorki Theater, with which she still maintains loyal ties as a guest actress. In 1989 she was awarded the Goethe Prize of the City of Berlin. The female leading role in Andreas Dresen's *Cloud 9* (2008) earned Werner the German Film Award, the Bavarian Film Award, and a nomination for the European Film Award. Again with director Andreas Dresen, she appeared in *Stopped on Track*, *Willenbrock*, and *Policewoman*. Her nearly 100 feature and TV films also include *The Garden*, *Lucky Loser*, *Die Hände meiner Mutter*, *Bornholmer Straße*, *Wintertochter*, *Narrenspiel*, *Dog Heads*, *Scheusal*, and *Grüne Hochzeit*. In Caroline Link's bestseller adaptation *All About Me*, Ursula Werner played the role of Hape Kerkeling's grandmother Berta, for which she received the German Acting Award.

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BEHIND THE CAMERA

CAROLINE LINK - *Director, Screenplay*

Caroline Link was born in Bad Nauheim in 1964. In 1986 she began her studies in film and television documentary at the University of Television and Film Munich. Her graduation film *Sommertage* won the Kodak Promotion Award at the Hof International Film Festival in 1990. On the side she worked as an assistant director and screenwriter (including for the detective series *Der Fahnder*).

In 1992 she directed the children's film *Kalle der Träumer* for ZDF. The same year Link began research for the screenplay for *Beyond Silence*, about deaf parents and their musically gifted daughter. In 1995 she filmed the drama, which was nominated for an Oscar for Best Foreign Language Film in 1998, making Link an internationally known director. The film won many awards, including the Bavarian Film Award, German Film Award in Silver, Gilde Film Award in Gold, and outside of Germany, awards for best film at the festivals in Tokyo, Chicago, Vancouver, and Calcutta.

In 1999 Link once again demonstrated her flair for touching stories with the successful Erich Kästner adaptation *Annaliese & Anton*. For this film as well, she was honored with several national and international awards, including the Bavarian Film Award.

Link went on to win the Oscar for Best Foreign Language Film with *Nowhere in Africa* (2001). The adaptation of Stefanie Zweig's novel won four German Film Awards and, like her preceding works, was also a great commercial success, with each of the three films drawing between 1.7 and 1.9 million viewers at movie theaters.

In 2008 Link directed the drama *A Year Ago in Winter*, based on the novel by Scott Campbell about a mother and her daughter who, after the suicide of their son and brother, deal with grief in very different ways. Leading actress Karoline Herfurth won the Bavarian Film Award and German Film Critics Award for her performance as best young actress. Director Caroline Link won the Bavarian Film Award in the Best Directing category. The film received the German Film Award in Silver in the Best Feature Film category.

Film composer Niki Reiser was honored for Best Score, while leading actor Josef Bierbichler and editor Patricia Rommel were also nominated. In her next film *Exit Marrakech* (2013), for which she also wrote the screenplay, Link confronted a German theater director (Ulrich Tukur) producing a play in Morocco with his rebellious sixteen-year-old son, who accuses him of failing in his role as a father. For his performance, Samuel Schneider won the New Faces Award for Best Young Actor in 2014.

All About Me (2018), based on Hape Kerkeling's boyhood memories, has been Link's most successful film to date with 3.7 million viewers. It also won many awards, including three German Film Awards, the Bavarian Film Award, the German Acting Award, the Jupiter Award, and three Austrian Romys. Julius Weckauf, who played the young Hape Kerkeling, received honors including the New Faces Award and the Golden Space Needle Award at the Seattle International Film Festival.

WHEN HITLER STOLE PINK RABBIT

ANNA BRÜGGEMANN - *Screenplay*

Anna Brüggemann, born in Munich in 1981, has worked as an actress since she was eighteen (*Anatomy, Kleinruppin Forever, Berlin am Meer*). Concurrently, she has written screenplays since 2006, often with her brother, the filmmaker Dietrich Brüggemann. Their collaborations have included *Stations of the Cross* (Silver Bear for Best Script at the 2014 Berlinale), *Move* (2012), *Run If You Can* (2010), *Neun Szenen* (Studio Hamburg Newcomer Award for Best Screenplay in 2006), and most recently, *Nö* (2019). Anna Brüggemann resides and works in Berlin. She is currently collaborating with Michael Bully Herbig on the screenplay for a thriller about the sexual abuse of a female army soldier.

JUDITH KERR - *Book author*

Judith Kerr was the girl from whom Hitler stole *Pink Rabbit*. She was born in Berlin in 1923 and was almost ten years old when, in 1933, she left Germany with her family and escaped to England via Switzerland and France. Kerr was the daughter of theater critic Alfred Kerr (1867–1948) and his wife Julia, born Weismann (1898–1965), as well as the younger sister of the future jurist Michael Kerr (1921–2002).

Following the Second World War, during which she served with the Red Cross, Judith Kerr worked as an editor and proofreader for the BBC, where she also met her future husband, the British screenwriter Nigel Kneale. She was married with Kneale from 1954 until his death in 2006.

In 1971 Judith recorded her childhood memories of her family's persecution and escape during the Nazi period. She hoped in this way to introduce her then-eight-year-old son Matthew to these difficult themes while at the same time preserving her parents' memory. The result was *When Hitler Stole Pink Rabbit* – the most well-known book for young people about life in exile.

Two additional volumes, *Bombs on Aunt Dainty* (1975) and *A Small Person Far Away* (1978), completed the trilogy about Kerr's escape from Berlin to London. Today *When Hitler Stole Pink Rabbit* is not only a standard work of youth literature, but a recognized classic of emigrant literature. In Germany alone, more than 1.3 million copies have been sold to date. In 1974 Kerr won the German Children's Literature Award. Her book was and continues today to be used in German and British schools to introduce students to the subject of Nazism. In 2012 Kerr was named Officer of the Order of the British Empire (OBE). The Judith Kerr Primary School in London and the Judith-Kerr-Grundschule in Berlin-Schmargendorf bear her name.

Judith Kerr died in May 2019 after a brief illness at the age of 95. She is regarded as one of the world's most successful children's book authors. Her books have been translated into 25 languages with a total of over ten million copies sold. She saw herself primarily as an illustrator, having created, among other works, the book series about the forgetful cat Mog and the picture book *The Tiger Who Came to Tea*.

WHEN HITLER STOLE PINK RABBIT

JOCHEN LAUBE - *Producer*

Jochen Laube studied production at the Film Academy Baden-Württemberg, earning his degree in 2005 with the feature film *Urlaub vom Leben*. In 2006 he founded Sommerhaus Filmproduktion, with which he produced such films as *Novemberkind*, the documentary *Sonbol*, which won the Grimme Award and First Steps Award, and *Die Haushaltshilfe*, recipient of the German Short Film Award (Lola). From 2008 to 2015 Laube worked as a producer for teamWorx, later UFA Fiction, directing its Ludwigsburg office. During this period he was involved in many award-winning feature and television films, including *Stations of the Cross*, which was screened at the 2014 Berlinale competition and won the Silver Bear for Best Script, *The Day I Was Not Born* (which took home prizes including two German Film Awards in 2011 and the 2011 Bavarian Film Award), *Cracks in the Shell* (winner of a Lola at the 2012 German Film Awards as well as two awards at the 46th Karlovy Vary International Film Festival), *Transpapa, Move, Five Years*, the Christmas series *Baron on the Cannonball*, the docudrama *George*, and Burhan Qurbani's *We Are Young. We Are Strong*.

In 2013 Laube was invited to join the Producer on the Move program in Cannes. In 2015 the two-part biopic *Grzimek* was aired, for which he also served as producer. In addition, he produced the German-Canadian co-production *Coconut Hero*, the bestseller adaptation *Too Hard to Handle*, and his last film with UFA Fiction, the award-winning documentary *Eat That Question: Frank Zappa in His Own Words*. In 2015 Jochen Laube founded Sommerhaus Filmproduktion GmbH with Fabian Maubach. Along with the Berlinale favorite *In the Aisles* (director: Thomas Stuber), they produced together Sandra Nettelbeck's *What Doesn't Kill Us*, which was premiered on the Piazza in Locarno, and Dominik Graf's *Tatort: Der rote Schatten*. These were followed by the Netflix series *Holiday Secrets* (director: Samira Rads), the near-future TV movie *Exit* (director: Sebastian Marka), and the feature films *Alexanderplatz* (director: Burhan Qurbani) and *Hallo Again* (director: Maggie Peren). Laube is a member of the Deutsche Filmakademie, has been part of the First Steps jury since 2017, and teaches at the Film Academy Baden-Württemberg. He is also the initiator and curator of the Lichtspielliebe film festival in Ludwigsburg, which will be taking place this year for the second time.

FABIAN MAUBACH - *Producer*

Fabian Maubach, born in Cologne in 1980, first studied politics and sociology at the Humboldt University of Berlin and is a graduate of the Film Academy Baden-Württemberg. His thesis film *The Day I Was Not Born* was shot entirely in Buenos Aires, Argentina and won many national and international awards. Starting in 2009, Maubach collaborated with Jochen Laube for UFA Fiction, formerly teamWorx Ludwigsburg, where he served as producer for such films as Stefan Schaller's *Five Years*, winner of the Thomas Strittmatter Award, about the Guantanamo inmate Murat Kurnaz, Dietrich Brüggemann's arthouse hit *Move*, and Christian Schwochow's *Cracks in the Shell*. He also produced the German-Canadian co-production *Coconut Hero*, directed by Florian Cossen (*The Day I Was Not Born*).

WHEN HITLER STOLE PINK RABBIT

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BELLA HALBEN - Cinematography

Bella Halben, born in Hamburg in 1957, trained as a commercial photographer in her home city. After working as a camera assistant and operator in the fields of news reporting, documentary film, advertising, and feature film, she has worked as a freelance cinematographer since 1994. In 1995 she was responsible for the cinematography of Christopher Roth's film *Loosers!* She also worked with Roth in the films *Candy* (1998) and *Baader* (2001), which won the Alfred Bauer Award at the 2002 Berlinale. In 2006 Halben won the Grimme Award in Gold and was nominated for the German Cinematography Award for her camera work in Hans Steinbichler's film *Hierankl*. This was followed by further films with Steinbichler, including *Winterreise* (2005), *Das Blaue vom Himmel* (2011), and *Das Tagebuch der Anne Frank* (2016). *A Year Ago in Winter* (nominated for the German Cinematography Award in 2009) marked the beginning of her collaboration with director Caroline Link, which was continued with *Exit Marrakech* (2013). Other films that feature Halben's cinematography include *Hier kommt Lola!* (2010), *The Door* (2009), *Germany 09* (2009), *The Heart Is a Dark Forest* (2007), and *Aus der Tiefe des Raumes* (2004). Bella Halben's television projects include *Aenne Burda: Die Wirtschaftswunderfrau* (2018), *Nur eine Handvoll Leben* (2016), *Sleeping Beauty* (2009), several award-winning films from the detective series *Bella Block*, and *Offside* (2005).

WHEN HITLER STOLE PINK RABBIT

CAST

Anna Kemper.....	Riva Krymalowski
Arthur Kemper	Oliver Masucci
Dorothea Kemper	Carla Juri
Max Kemper	Marinus Hohmann
Uncle Julius.....	Justus von Dohnányi
Heimpi.....	Ursula Werner
Robert Stein	André Szymanski
Rebecca Stein.....	Anne Schäfer
Madame Prune.....	Anne Bennent
Grete Hader.....	Luisa-Celine Gaffron
Heinz Rosenfeld.....	Benjamin Sadler
Mother Zwirn.....	Rahel Hubacher
Father Zwirn	Peter Bantli
Stationery salesclerk	Andreas Matti

CREW

Director	Caroline Link
Screenplay.....	Caroline Link
.....	Anna Brüggemann
.....	based on Judith Kerr's novel <i>When Hitler Stole Pink Rabbit</i>
Producers	Jochen Laube
.....	Fabian Maubach
.....	Clementina Hegewisch
Co-producers	Ditti Bürgin-Brook
.....	Christof Neracher
Production Managers	Michael Jungfleisch, Sophie Cocco
1 st Assistant Director	Laura Mihartescu
Casting.....	Daniela Tolkien
Cinematography	Bella Halben
Editing	Patricia Rommel

WHEN HITLER STOLE PINK RABBIT

Production Design Susann Bieling
Makeup Artists Nannie Gebhardt-Seele, Marc Hollenstein
Costume Design Barbara Grupp
Music Volker Bertelmann
Sound Engineer Roman Schwartz

OTHER

Production Sommerhaus Filmproduktion GmbH
Co-production Warner Bros. Film Productions Germany
..... NextFilm Filmproduktion GmbH & Co KG
..... La Siala Entertainment GmbH (CH)
..... hugofilm features GmbH (CH)
Supported by Medienboard Berlin Brandenburg(MBB)
..... FilmFernsehFonds Bayern (FFF)
..... Media and Film Society Baden-Württemberg (MFG)
..... German Federal Film Board (FFA)
..... Federal Ministry of Culture and the Media (BKM)
..... German Federal Film Fund (DFFF)
..... Curatorium of Young German Cinema
..... Federal Office of Culture BAK/CH
..... Swisslos/CH
..... Claims Conference
..... State Cinematography Fund of the Czech Republic
In collaboration with SRF Swiss Radio and Television
..... Rai Cinema
Shooting period..... July 17 to September 26, 2018
Shooting locations.....Baden-Württemberg, Bavaria, Berlin, Switzerland, Prague, Travemünde
Release date December 25, 2019
Distribution.....Warner Bros. Pictures Germany
World distribution.....Beta Cinema