



EVERY FACE HAS A NAME

Press kit



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EVERY FACE HAS A NAME

Short synopsis

On April 28, 1945, ferries with survivors from the German concentration camps arrive at the harbour of Malmö, Sweden. As the survivors take their first steps in freedom, news teams film them. Now, 70 years later, the survivors see this footage for the first time and recognise themselves. They relive the happiness, confusion and insecurity of that extraordinary day when life began again.

The crowd welling out on the docks in Malmö on April 28, 1945 was a cross-section of humanity: Norwegian resistance men, Polish mothers with new-born babies, British spies and Jewish survivors. All are united in this moment of liberation. Now, 70 years later, they tell their stories.

Every Face Has a Name is a film about the complex moment of liberation. Scenes identical to those in 1945 are repeated all over the world today. We also meet a group of refugees who managed to reach Sicily in a small fishing boat in July 2014, part of the endless stream of war refugees forced to leave their home countries. We see them in the news every day. All of them anonymous. Faces without names.



EVERY FACE HAS A NAME

Long synopsis

On April 28, 1945, ferries with survivors from the German concentration camps arrive at the harbour of Malmö, Sweden. As the survivors take their first steps in freedom, news teams film them. Now, 70 years later, the survivors see this footage for the first time and recognise themselves. They relive the happiness, confusion and insecurity of that extraordinary day when life began again.

With **Every Face Has a Name**, Director Magnus Gertten continues where **Harbour of Hope** (2011) left off. Meticulous research led him to the names belonging to some of the otherwise anonymous faces in the April 28, 1945 newsreels. People like Bernhard Kempler, who was 9 years old when he came to Malmö. He, being a Jewish boy, survived the war by dressing up as a girl. Another face belongs to Elsie Ragusin from New York. She was visiting her grandparents in Italy when she was accused of being a spy and deported to Auschwitz.

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EVERY FACE HAS A NAME

Director's motivation

Many documentaries start with taking on a big challenge. By trying to do the practically impossible. This is also the case with **EVERY FACE HAS A NAME**. I was fascinated beyond belief by a film reel showing WWII survivors arriving at the harbour of Malmö, Sweden on April 28, 1945. I wanted to know: How many of the anonymous faces would it be possible to identify 70 years later?

My team at Auto Images has been researching this historic footage since 2008. At this point, we've identified and found the names of about 60 out of the hundreds of survivors from German concentration camps that appear in the archive footage. Surprisingly, several of them were still alive. Nine of them ended up as the main characters in **EVERY FACE HAS A NAME**.

This documentary has a clear-cut humanitarian mission. The people in the archive footage are not just anonymous victims, they are real people with names like all of us. My film is – in an almost ceremonial way – giving back the names to many of the survivors who arrived in Malmö, Sweden on April 28, 1945.

To me, this is a film with huge contemporary relevance. Every week via international news media, we see endless streams of war refugees arriving at harbour and border stations. For quite some time I've had the idea of comparing the situation in 1945 to the present global war refugee situation. Finding the right harbour was tough, but finally I was lucky. On July 1, 2014, my team and I were present at small Sicilian harbour when close to 600 refugees arrived after a dramatic journey across the Mediterranean. Being there had a great impact on me. If I in any way can change people's views on the displaced people coming from horrific circumstances all over the world today, then my work has truly accomplished something.

Every director has their trademark. My style has always been very intimate. Bringing the audience close the main characters through sensitive and emotionally strong interviews is a cornerstone. In **EVERY FACE HAS A NAME**, I combined the emotional power of individual portraits with a concept based on a magical exploration of a 35 mm film reel from 1945. My ambition was to make the film reel one of the main characters in the doc. Sophisticated editing and high-end technology—including a new 4k scan—revealed more detail and helped us create "new scenes" in the archive footage.

One important element in my artistic method is the team building. Making films is like playing in a rock band. It doesn't matter if you're the singer and the songwriter, you still need a solid bass player and a rhythmic drummer to depend on. In this respect, I'd like to give a special mention to one key bandmember: Jesper Osmund, a film editor from Copenhagen, who's been there through seven documentaries so far. His storytelling abilities on the highest international level are of huge importance for the film.

Portions of the same archive material were used in my 2011 documentary **Harbour of Hope**, which provides a historic context in regard to the almost 30,000 survivors from German concentration camps that came to Sweden in 1945. In **EVERY FACE HAS A NAME** I tell the story of one specific day. This is a film about the complex moment of freedom.

Magnus Gertten, February 2015.



EVERY FACE HAS A NAME

Background information on the historical event

Curious locals gathered in the harbour of Malmö as concentration camp survivors started arriving in March and April back in 1945. Swedish media was not allowed to report on the events until the 28th of April, when newspapers as well as film teams covered the arrival of ships with survivors.

Only a very small number of the citizens of Malmö had any idea of what they were about to encounter. The first witness reports from the newly liberated concentration camps in Nazi Germany did not appear in the newspapers prior to the end of April.

Up to these final moments of World War II, Sweden had been proclaimed neutral and kept its borders closed. Very few political refugees had been allowed to enter Sweden. Taking on nearly 30,000 survivors in 1945 was a radical departure that marked the beginning of the modern and open immigration policy Sweden is now known for, particularly with regard to political refugees.

What brought thousands of concentration camp survivors to Malmö in 1945? Most of them came by way of the "White Buses", a Scandinavian Red Cross rescue operation led by Count Folke Bernadotte. Over the course of a few weeks, the White Buses collected approximately 20,000 prisoners from Nazi concentration camps like Ravensbrück, Theresienstadt, Sachsenhausen and Neuengamme.

The White Buses operation was made possible following direct negotiations between Bernadotte and Nazi leaders like Himmler and Ribbentrop, who hoped to somewhat better their reputation at the last minute, as Allied and Soviet troops were closing in on Berlin.

To start with, the operation's official focus was on Scandinavian prisoners, but it soon evolved into something bigger. In the end, prisoners from a wide variety of countries were saved under chaotic circumstances. Some of the buses were bombed by Allied airplanes, resulting in deaths, including one of the Swedish Red Cross drivers.

The liberated prisoners were transported on the White Buses to Denmark and then further on to neutral Sweden, one of very few options for refugees in Europe at that particular time. The largest group consisted of Polish concentration camp prisoners, along with quite a few Danes and Norwegians. In all, survivors from 27 different countries were saved by the White Buses operation.

In May, June and July, another 10,000 survivors were transferred to Malmö, Sweden by boat from Germany. Many of them came from camps like Bergen Belsen and Auschwitz. It's been estimated that about 11,000 of the 30,000 people involved were Jews. The rescue operation led to a massive mobilization by the authorities in Malmö and in other parts of Sweden, in order to provide for the survivors. In Malmö, several schools, sports facilities, dance halls and the main city museum were closed for public use and repurposed to receive refugees. New hospital facilities and sanitation stations were set up.

Several authorities joined forces to take care of the survivors. Many volunteers from the Red Cross youth organization, and other similar organisations,



contributed. The mobilization was strongly supported by the citizens of Malmö. So many people wanted to help after finally coming face to face with the cruel realities of the war and the Nazi regime.

Throughout the 1930s and the early 1940s, many Swedes, particularly in the southern regions, had strong cultural ties to Germany. Along with the fear of Soviet communism, this led many Swedes to side with Germany at the beginning of the war.

But there were also organized anti-Nazi groups in Sweden; one of which was called the Tuesday Club. In Malmö, the director of the main museum was one of its leading members and he immediately opened the building for WWII survivors at the end of April 1945.

The survivors stayed in Malmö for a period before being transferred to other locations in Sweden such as hospitals, temporary refugee camps, etc. Malmö provided them with that first helping hand: Food, clothing, medical care and human compassion.

Useful links

The Red Cross mission bringing thousands of survivors to Malmö is often referred to as "The White Buses". Read about White Buses on Wikipedia:

http://en.wikipedia.org/wiki/White_Buses

Here is a Wikipedia article on Folke Bernadotte, vice-president of the Swedish Red Cross during WWII and leading figure in the White Buses mission:

http://en.wikipedia.org/wiki/Folke_Bernadotte

The Swedish Red Cross has published a report on the White Buses. This link is in Swedish: <http://www.redcross.se/om-oss/historik/vita-bussarna/>

Here you can download the Red Cross report on The White Buses in English: <http://harbourofhope.com/wp-content/uploads/2012/06/HoHTheWhiteBuses.pdf>



EVERY FACE HAS A NAME

Credits

Appearing in the film:

Piotr Górski

Phillip Jackson

Bernhard Kempler

Ryszard Lagemo

Anita Lobel

Fredzia Marmur

Svenn Martinsen

Judith Popinski

Elsie Ragusin

Nurit Stern

Director: Magnus Gertten.

Editor: Jesper Osmund.

Composer: Hans Appelqvist.

Photography: Adam Makarenko, Caroline Troedsson, and others.

Sound design and sound mix: Audun Røstad & Jørgen Meyer.

Grading & vfx supervisor: Rune Felix Holm.

Coordinator visual postproduction: Jakob Schaumburg.

Graphic design/Poster: Anew / Studio Mega.

Researchers: Sebastian Claesson & Magnus Gertten.

Producers: Lennart Ström, Magnus Gertten.

Co-producers: Dag Hoel, Joakim Strand & Lars Säfström.

Swedish distributor: Auto Images & TriArt.

International sales agent: Rise and Shine Film Sales, Berlin.

Produced by Auto Images in co-production with Film i Skåne/Joakim Strand, SVT/Lars Säfström, DHF/Dag Hoel & IKON/Margje de Koning. In collaboration with Nordvision.

Supported by Swedish Film Institute/Cecilia Lidin, Nordic Film & TV Fond/Karolina Lidin, Mid-Norwegian Film Centre & Konstnärsnämnden/ Swedish Arts Grants Committee.

Developed with support from The EU MEDIA Programme.

Facebook: www.facebook.com/everyfacehasaname

Web site: www.everyfacehasaname.com



EVERY FACE HAS A NAME

Technical information

Every Face Has a Name (2015, 76 minutes, HD)

Shooting Format: HD

Archive 35 mm; scanned to 4K

Sound 5.1

Languages: English, Swedish, Polish.

Screening ratio: 1:85

Screening format: DCP. HD, 1998x1080, 24 fps, 1.85:1. (1.78:1 padded with black bars)



EVERY FACE HAS A NAME

Auto Images – the production company

Auto Images is primarily known for a vast number of documentaries produced in co-operation with leading national and international partners that are screened by major public broadcasters and at international film festivals.

One of our many award-winning films is **Harbour of Hope/Hoppets hamn (2011)** which garnered a Special Jury Mention at the Krakow Documentary Festival in 2012, followed by a three-year run at international film festivals. It was also sold to 14 countries for broadcast. Another acclaimed title is **A Thousand Pieces/Tusen bitar**, one of the most successful cinema documentaries in Sweden in the last 20 years, theatrically released in four Nordic countries.

Other awarded documentaries include:

Long Distance Love: Best Documentary, Hamptons International Film Festival, USA, 2009, several special jury mentions.

Rolling Like a Stone: Best Music Documentary at Silverdocs, USA, 2006, along with several other international awards.

Get Busy/Gå Loss: Nominated for the Swedish Academy Award, Guldbagge, 2004.

Among Auto Images co-productions are the Cannes winner **Armadillo**, Denmark; Prix Europa winner **The Punk Syndrome**, Finland, and **Bravehearts**, Norway. Auto Images has also produced several successful fiction projects, including the Berlin Film Festival winners **Daybreak** by Björn Runge and **My Uncle Loved the Colour Yellow** by Mats Olof Olsson.

Auto Images is based in Malmö, in southern Sweden. The company was founded in 1998 and is owned and run by Magnus Gertten, director/producer, and Lennart Ström, producer.

Leading staff members at Auto Images

Lennart Ström, Co-owner and producer, lennart.strom@autoimages.se

Magnus Gertten, Co-owner, director and producer, magnus.gertten@autoimages.se

Ove Rishøj Jensen, Outreach producer, ove@autoimages.se

Auto Images AB
Monbijougatan 17e
211 53 Malmö, Sweden
+46 40 661 01 60
auto@autoimages.se
www.autoimages.se



EVERY FACE HAS A NAME

Awards and festivals

Awards

The Angelos Award, 2015. At Göteborg International Film Festival, 2015.

Festivals

International Documentary Competition, Minneapolis St. Paul International Film Festival. Minneapolis, USA. April 2015. **North American Premiere.**

Thessaloniki Documentary Festival. Thessaloniki, Greece. March, 2015. **International Premiere.**

Tempo Documentary Award Competition, Tempo Documentary Festival. Stockholm, Sweden. March, 2015

The Dragon Award Competition, Göteborg International Film Festival. Gothenburg, Sweden. January 2015. **National Premiere.**

For updates on new festivals please refer to:

Facebook: www.facebook.com/everyfacehasaname

Web site: www.everyfacehasaname.com



EVERY FACE HAS A NAME

Captions to press photos

Every Face Has a Name – Press photo 1

File name: EFHAN-PressPhoto1

Refugees arriving at the small Sicilian harbour Pozzallo on July 1, 2014. On this day, nearly 600 refugees arrived after a dramatic journey across the Mediterranean.

Every Face Has a Name – Press photo 2

File name: EFHAN-PressPhoto2

On the morning of April 28, 1945 at Malmö Harbour. A ferry with survivors from the German concentration camps arrives. The photo shows some of the survivors identified in **Every Face Has a Name**.

Lolka Calel (lower left side, with a hand on her shoulder)

Masza Stern (Above Lolka Calel with checkered coat and her hand on Lolka's shoulder)

Mala Landsberg (to the right of Lolka, with open mouth and her hair combed back)

All three belong to a group of friends that made it all the way from the ghetto in Lodz, Poland.

Every Face Has a Name – Press photo 3

File name: EFHAN-PressPhoto3

Survivor Nurit Stern during the recording of Every Face Has a Name, as she discovers herself in a 70-year-old film reel.