

MK2 FILMS PRESENTS



# SHOAH

A FILM BY

# CLAUDE LANZMANN



1985 – FRANCE – 542' – 2K FROM A 4K SCAN



"An extraordinary accomplishment.

By far the greatest film ever seen about the genocide of European Jews."

The New York Times

"An indelible mark on the history of cinema."

The Washington Post

"When we see Claude Lanzmann's extraordinary film today,  
we realise that we knew nothing."

Le Monde

"A movie of exemplary modernism, an advanced, existential cinema of the highest order."

The New Yorker

"Claude Lanzmann has accomplished the seemingly impossible: He has brought such beauty to his recounting of the horror of the Holocaust that he has made it accessible and comprehensible."

Los Angeles Times

"Perhaps the most important piece of historical cinema we possess."

Times

"Why revisit SHOAH? Because it matters more today, just as it will matter even more in a hundred years, and 200, and a thousand."

The Boston Globe

## AWARDS

Berlinale

FIPRESCI Prize (1986), OCIC Award – Honorable Mention (1986), Caligari Film Award (1986)

British Academy Film Awards (BAFTA)

Best Documentary Award (1986)

Flaherty Documentary Award (1986)

César

Honorary César (1986)

Rotterdam International Film Festival

Best Documentary (1986)

# SYNOPSIS

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Twelve years in the making, Claude Lanzmann's monumental epic on the Holocaust features interviews with survivors, bystanders, and perpetrators across 14 countries. The film contains no historical footage; instead, it uses interviews to "reincarnate" the Jewish tragedy and revisits the sites where the crimes occurred. It stemmed from Lanzmann's concern that the genocide, committed only 40 years earlier, was already fading from memory and that atrocity was being sanitised as history. His monumental work — both epic and intimate, immediate and definitive — is a triumph of form and content, uncovering hidden truths while redefining documentary filmmaking. The film recounts the extermination of six million European Jews during the Second World War and gave the event its name in many countries: the Shoah.

This essential historical and memorial work is inscribed in UNESCO's International Register Memory of the World.

**SHOAH** is a unique life experience for cinemagoers, ranked #2 among the 50 greatest documentaries in the history of cinema according to the British Film Institute in 2019 ([link](#)).

## **NOTE ON THE RESTORATION**

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The digital print of **SHOAH** was produced by Why Not Productions in 2012, with the support of La Fondation pour la Mémoire de la Shoah and the Centre National du Cinéma et de l'Image Animée, as well as the participation of IFC Films and The Criterion Collection. The entire digitization process and restoration was supervised by Caroline Champetier, AFC.

The original 16mm negative was scanned at 4K resolution and digitally restored at 2K at L'Immagine Ritrovata laboratory in Bologna. Digital grading was completed at Éclair Laboratories. The 35mm optical sound was scanned and restored at L'Immagine Ritrovata.

## A BRIEF INTRODUCTION TO 'SHOAH'

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Claude Lanzmann received the Honorary César in 1986, following the theatrical release of **SHOAH** in 1985. This film was exceptional both in its scope and historical accuracy. It was the first on-the-ground investigation, using personal accounts, recounting the Nazi genocide of the Jews. **SHOAH** celebrates its 40<sup>th</sup> anniversary in 2025, and is the cornerstone of Lanzmann's work, built around 'places and words' (an expression which was the working title of the film).

"If I could have avoided naming the film, I would have done so", Claude Lanzmann told *Le Monde* in 2005 about his epic work. How do you name something that does not yet exist in human consciousness, how do you bring out of the shadows what is still unspeakable? This is where Shoah's aporia lies. When the film was released in 1985, the persecution and extermination of European Jews during the Second World War had only just started becoming a collective reality. Since the post-war period, the work of remembrance had been partially neglected. It really began with the publication of *The Destruction of the European Jews*, in which the American historian Paul Hilberg, dissects the mechanisms of Nazi ideology, and the Eichmann trial in Jerusalem in 1961. The impact of **SHOAH** was explosive. Claude Lanzmann managed to establish the horror of the genocide. He didn't just tell the story, he brought it back to life, he portrayed it with a brutal sense of immediacy. So much so that the title of his film (which in Hebrew means storm, disaster) was instantly adopted in many countries. It named an event that, until then, had been devoid of semantic reality, and was therefore in danger of being forgotten. In many ways, **SHOAH** is a monumental film. Crucial because it confronts and exposes the mass murders that its perpetrators tried in vain to erase.

### HORROR MADE PRESENT

In his autobiography *The Patagonian Hare: A Memoir* (2009), Claude Lanzmann recalls what the driving force behind the film was: "It'll be death itself, death and not survival". The ambition of this uncompromising film is to tell the story of Nazi crimes in the present, not to make a film about the Shoah, but a film that is the Shoah. Claude Lanzmann was from an Ashkenazi Jewish family, and a former member of the Résistance. He studied philosophy before turning to journalism. He wrote for *Le Monde* in the 1950s, *Elle* and the magazine *Les Temps Modernes*. He was used to political reporting, harsh environments and raw images. He used no archives, no reconstructions and no psychologising voice-overs for **SHOAH**. He went back to the scene of the genocide. Between 1974 and 1981, the filmmaker carried out research in fourteen countries, in Poland, in the Warsaw ghetto, the Chełmno, Treblinka and Auschwitz-Birkenau extermination camps. He shot 230 hours of rushes, which took him five years to edit down to 9.5 hours of film.

This context makes **SHOAH** a modern piece. It is more than just an explanatory historical film. It offers a concrete journey, a topological study. It opens with a statement in the present ("The action begins today in Chełmno on the Ner, Poland"), which grants us access to the event through physical locations. Each element of staging creates an effect of immediacy. A tracking point of view shot takes the viewer into the Chełmno clearing: shaky panoramas inside the gas chambers and Birkenau crematoriums, a panoramic shot reveals the ruthless geography of Auschwitz, conceived as a death factory, and a half-lit death train. Lanzmann does not shy away from unbearable images. The experience would be impossible, intolerable, if it weren't told by the victims, the witnesses and even perpetrators of the Jewish genocide. At the heart of this bare setting, Lanzmann shines a blinding, painful but necessary light on the survivors' accounts.

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## VOICES AND FACES

"This is not a story where people dressed in ties tell you about their memories from behind their desks. Memories are weak. I chose people who could relive it, and to relive it, they had to pay a high price. They suffered to tell me this story." To those who might detect a form of sadism in his sharp, unemotional interviews, Lanzmann speaks of a 'fraternal birth-giving'. Aware of the pain caused by the act of bearing witness, he chose people who were able to transform themselves into actors, while telling their own story. In the film, this precarious balancing act, between fiction and reality, leads to dizzying sequences. In particular, the deeply moving sequence involving Abraham Bomba, the prisoner in charge of shaving the women at Treblinka. Lanzmann interviewed him in a Tel Aviv hairdressing salon, where the gesture of cutting a client's hair acts as a vivid reminder and brings tears to his eyes.

The testimonies of survivors (Lanzmann prefers to call them 'revenants') met before making the film, are set in contrast with the rare voices of Nazis. The technique used is different here: the interviews are always carefully prepared, often with a hidden camera. As in the case of SS Franz Suchomel, who cold-bloodedly talks of the system of industrial extermination at Treblinka. The bodies, faces and voices are crucial. They resolutely reveal details of the Holocaust that were previously unknown to the public. They make the viewer see the torturers as beings of flesh and blood. Evil is no longer foreign, no longer comfortable because devoid of abstraction. It is embodied in their features. Where the film hits hard, is in attacking the denialist logic of the Nazi regime. Because the Holocaust was also about destroying images, evidence and witnesses. The perpetrators wanted to annihilate and conceal their crimes. In **SHOAH**, the filmmaker replaces historical denial with radical images, restoring the truth of testimonies. He establishes the absolute necessity to acknowledge the Shoah, so that it no longer remains unthinkable.

**SHOAH** is Claude Lanzmann's second film. It is entirely in keeping with the ethos of a reparation work, in the service of memory. It was listed in the UNESCO's Memory of the World Register in 2023, alongside Fritz Lang's *Metropolis* and Ingmar Bergman's entire filmography. His first feature film, *Israel Why* (1973), then *Tsahal* (1994), together with **SHOAH**, form an invaluable trilogy that uses philosophical and metaphysical tools to explore the identity and future of Israel, a state born in war and riddled with contradiction. Lanzmann then questions our own passivity or complicity in the face of history. He does it without being our prosecutor or judge. In *A Visitor from the Living* (1997), he talks to Dr Rossel, a Red Cross missionary who visited the Theresienstadt ghetto, oblivious to what went on there, blinded by anti-Semitism. In *The Last of the Unjust* (2013), he speaks to Rabbi Benjamin Marmorstein, the last president of the Jewish Council of Theresienstadt, to understand his involvement in designing Eichmann's ghetto. He also takes a close look at those who spoke out: *The Karski Report* (2010) is a portrait of the Polish resistance fighter Yann Karski, a witness to the Warsaw Ghetto, who alerted the Allies to the 'Final Solution' in 1943. While **SHOAH** is at the heart of Claude Lanzmann's cinematographic work, this film also informs the rest of his filmography. *A Visitor from the Living* and *The Karski Report* were taken from rushes initially shot for **SHOAH**, a source which Lanzmann draws endlessly from. *The Karski Report* combines the recording of voices with the discovery of places in a unique style. His film *Sobibór, October 14, 1943, 4 p.m.* (2001), about the uprising and escape of prisoners from the Sobibór camp, is a Sartrian essay on the intrinsic human value of freedom. To make sure barbarity would be forever etched into the collective consciousness, he met four Jewish survivors, Ruth Elias, Ada Lichtman, Paula Biren and Hanna Marton. Their stories are captured in *The Four Sisters* (2018), which Lanzmann described as a 'tetralogy on guilt' (more info here). "The power of their presence on screen, their beauty, the different voices of each of them, lively at times, dead at others, full of ghosts and fear and alive

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with such profound intelligence, shed light as never before on the fate of women caught up in the Nazi extermination of the Jewish people", he explained. All these films, in their own way, transcend genres and categories. They investigate, almost like thrillers sometimes, and are tinged with adventure. The raw material is always reality, infinite and frightening. On the 27<sup>th</sup> of November 2025, we will be celebrating the director's centenary. Like a great political continuum, his filmography continues to make the past echo today. Contemporary auteur cinema bears traces of his work, which is at once contemplative, empathetic and dry. The Chinese director Wang Bing comes to mind, whose political depictions (*The Three Sisters*, and more recently, *Youth*) examine the painful changes taking place in his country. In *Dead Souls* (2018), for example, Wang Bing collected the testimonies of former Communist prisoners from a 're-education' camp in the Gobi Desert in north-west China. In the form of a collage, he juxtaposed these valuable voices with insights into these death camps, still covered with bones. A way of bringing the missing back to life, a reminder of the extent to which Lanzmann's 'technique' and sensibility have influenced documentary and cinematographic legacy.

Léa André-Sarreau, TROISCOULEURS

## DIRECTOR ARNAUD DESPLECHIN ABOUT 'SHOAH'

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"Every shot Lanzmann captured is filled with promises — some terrible, others offering solace. This is why he moves us so profoundly, and why he is a master for so many filmmakers.

Claude Lanzmann's films have created a new kind of spectator — and, of course, this has nothing to do with age. Very few filmmakers share such a privilege: Chaplin, naturally, who often comes to mind when I think of Lanzmann, Renoir, Hitchcock, Bergman... This speaks to the extraordinary cinematic importance of Lanzmann's body of work.

I wouldn't be the spectator I am today without Claude Lanzmann's films. I say this on my own behalf, but also for all those who first discovered **SHOAH** in 1985.

**SHOAH** is a film of staggering beauty and violence, a work of such genius that it has itself become a historical event — like *Les Demoiselles d'Avignon* or *The Great Dictator*.

It's a cinematic achievement that, several decades after the gas chambers, managed to put an end to that crime. Through the sheer force of his filmmaking — using only the tools of cinema — one filmmaker succeeded in closing the chapter on a crime so insidiously designed that it was intended to endure even after the Nazi regime's defeat.

Watch the film. Let its sharp edges shock you, let yourself be carried away by its furious tracking shots, its desolate pans, its silences and ellipses. Watch the film."

Arnaud Desplechin



# **ABOUT THE UNESCO'S MEMORY OF THE WORLD REGISTER**

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**SHOAH**, by Claude Lanzmann, restored 35 mm negative and the Audio Archive Witnesses to the History of Shoah (200 hours) have been inscribed in UNESCO's International Register Memory of the World.

The film is about the mass murder of six million Jews during World War II. **SHOAH** was created by Claude Lanzmann over a period of twelve years. Filmed in the 1970s, it was the first ever collection of witness accounts after 30 years of almost total absence of testimony from the survivors. The film captures the testimonies of witnesses, perpetrators and victims, often filmed near the sites of the former death camps. The film is a major educational work that provides rigorous historical information and anchors it in the memory of a global audience. Claude Lanzmann meticulously anchored these accounts in their locations, demonstrating a profound historical truth emerging from the interaction between testimony and place. Claude Lanzmann's extensive knowledge and years of preparation enabled him to pose deeply insightful questions, shedding light on complex historical topics. He confronted witnesses with trial records and historical documents, merging elements of historical scholarship with his investigative filmmaking. The result was an unparalleled factual achievement. **SHOAH** juxtaposes the testimonies of victims, witnesses, and perpetrators, without using any archival footage.

The film and Lanzmann's relentless efforts played a pivotal role in highlighting the centrality of the genocidal project within Nazi policies during the war. The film also advanced distinctive approaches to historical, memorial, documentary, and artistic practices demanded by such a singular event.

This is a work that produces both history and memory, presented as a work of art, and ensuring the enduring legacy of the Holocaust. As a universal masterpiece, it alone could preserve the memory of the Shoah. Indeed, the Holocaust itself has become a universal reference point for understanding extreme violence and genocide. **SHOAH** is inextricably linked to the event it documents; it has not only contributed to writing its history but has also become part of that history. Its loss would weaken the memory of the Holocaust in the annals of humanity. The rigour and relevance of **SHOAH**'s creation have established it as an essential reference for contemplating the representation and commemoration of other major historical events.

Link: [Unesco](#)

## CLAUDE LANZMANN ON THE WORD 'SHOAH'

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In the 12 years I worked on my film, I had no name for it. "Holocaust" was out of the question, because of its echo of religious sacrifice. Besides, it was already taken. A film needs a title for purely practical reasons. I made various attempts at finding one, but all were unsatisfactory. There was one I liked especially, but it was fairly abstract: "The Place and the Word". The film's working title, which didn't come from me, was "Death in the Camps". In truth, there was simply no name for what I had not even known as an *event*. Secretly, I always called it the "thing", to name the unnamable. How could a name be given for something without precedent in the history of mankind? If I'd been able to, I'd have left the film untitled.

The term "Shoah" was not forced on me until quite late, since I did not understand its meaning, and this, in turn, was a step towards nominating the term. For those, however, who do speak Hebrew, the term "Shoah" is just as inappropriate.

The concept appears several times in the Bible. It can mean "disaster," "desecration," "destruction," and can refer to an earthquake or a flood. After the war, rabbis decided rather arbitrarily that it should designate "the thing." For me, however, "Shoah" was a signifier without signified, a short sequence of sounds. Vague. An inscrutable word as indivisible as an atomic nucleus.

When Georges Cravenne, who at the time had taken upon himself organizing the film's premiere at the Theatre de l'Empire, asked me about the title of the movie, I replied:

"-Shoah.

-What does it mean?

-I do not know what 'Shoah' means.

-But you have to translate it or no one will understand.

-That's exactly my goal that no one understands".

I had to fight hard for "Shoah," without the knowledge that in doing so, I was making a radical act of naming, since only a short time later the film's title became synonymous for the event in its absolute uniqueness, in various languages.

**SHOAH** is a film about the destruction of European Jews during the Second World War. My ambition was to create a cinematic work that would bring this main event in recent history back to life in all its gravity. The work itself should be appropriate to the event. Instead of restricting myself to certain chapters or episodes of extermination of the Jews in Europe, I made up my mind to record the destruction in whole, in its gigantic dimensions and with all its traces, whose consequences we live with today. It is a monumental film, both for its length and the number of individuals and the diversity of the topics it covers.

A film like **SHOAH** does not age. It gets no wrinkles, because it creates its own reality. At the beginning of **SHOAH** are the words: "The story begins in our day." That was true in 1985 and it is still true today. I hope that it will still be true in 50 years. I believe that **SHOAH** is an immortal film.

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**SHOAH** is a non-fiction film, whose protagonists (Jews, Nazis, direct or remote witnesses to the destruction) were involved in the events in various ways, which it was my goal to reawaken. **SHOAH** is not and cannot be a documentary in which people — with ties, grown old, sitting comfortably behind their desk or in front of the fireplace lounge — simply recount their memories of the past.

The destruction of European Jewry is today a topic of legendary or mythical stature, which means that it becomes the exact opposite of knowledge. Killing such legends is only possible by confronting the incomprehensible presence from which they emerged. And this can only be achieved in one way: by bringing the past back to life as the present and bestowing on it a timeless validity. The movie I've made is an anti-legend, a counter-myth, which is an investigation about the presence of the Holocaust, or at least about a past, whose scars are so fresh and alive on the sites and in people's minds that it shows itself to have hallucinatory timelessness. This idea (removing the distance between past and present) has largely determined the selection of the locations and people. In Treblinka, for example, when one speaks of the earth, the river bugs, the forest, of the Holocaust, they resurrect it all, bring it back to life so that you forget entirely that 43 years have passed since 1942. They remember everything with fantastic, hallucinatory precision. When they speak, they do not describe memories, but they convey the impression that what they went through is still present. The steam locomotive, which disappears at night, after having crushed the bug on a single-track bridge between Malkinia and Treblinka, is the same make (a TT 2) as the ones that brought Jews from Bialystock or Warsaw here in the winter of 1942.

It is the same bloodcurdling whistle, the same station, the same building, the same track, the same platforms, the same railway workers, the same witnesses. Nothing has changed here: it is completely unnecessary to try to reconstruct something or present it in the form of a fiction. The destruction is reflected directly, both through the continued existence and presence of the sites, and, on the other hand, by the wounds of the people, wounds that will never heal.

**SHOAH** is based entirely on the absence of traces. The Nazis wanted to destroy not only the Jews but their own destruction as well, i.e., the traces of the crime. This is the maddest attempt — to destroy history itself... I made a movie that literally starts from nothing, from places that are completely changed and yet persist...

Thus, the problem of place is essential. I did not make an idealistic film with great metaphysical and theoretical reflections about the "why." This is a down-to-earth film, a topographic and a geographical film.

What I wanted was for the word to give life to the place, or that these places which are so thoroughly changed, where nothing is as it used to be, will begin to live again through the word "Shoah".

Claude Lanzmann

# ABOUT CLAUDE LANZMANN

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## FILMOGRAPHY

- 1973 ISRAEL WHY
- 1985 SHOAH
- 1994 TSAHAL
- 1997 A VISITOR FROM THE LIVING
- 2008 LIGHTS AND SHADOWS
- 2010 THE KARSKI REPORT
- 2013 THE LAST OF THE UNJUST
- 2017 NAPALM
- 2018 THE FOUR SISTERS

## BIOGRAPHY

Born in Paris on November 27, 1925, Claude Lanzmann was one of the organisers of the Resistance at Blaise Pascal Lycée in Clermont-Ferrand in 1943. He took part in the undercover urban struggle, then joined the "maquis" Resistance fighters in the Auvergne region. Holder of the Resistance Medal with Rosette, Commander of the Legion of Honour, Grand Officer of the National Order of Merit, and Doctor Philosophiae Honoris Causa of the Hebrew University of Jerusalem, the University of Amsterdam, Adelphi University, USA, and the European Graduate School.

Claude Lanzmann worked as a lecturer in literature and philosophy at the Freie Universität Berlin during the Berlin blockade (1948-1949). In 1952, he met French philosophers Jean-Paul Sartre and Simone de Beauvoir. This began his lifelong involvement with the famous monthly magazine *Les Temps Modernes*, of which he later became the Director. Until 1970, he divided his time between *Les Temps Modernes* and journalism, writing numerous articles and first-hand reports.

In 1970, Claude Lanzmann gave up journalism and turned to filmmaking. He prepared and shot the film *Israel Why*, which depicted Israel in its true colours and gained critical acclaim and reached a considerable audience. The premiere was held in the USA at the New York Film Festival on October 7, 1973, just a few hours after the outbreak of the Yom Kippur War.

Claude Lanzmann started working on **SHOAH** at the end of 1973. Making the film was a full-time occupation for twelve years. When it was released worldwide from 1985 onwards, it was hailed as a major event, both historically and cinematographically. Since then, the impact of the film has grown continuously, generating thousands of articles, papers, books, and university seminars. **SHOAH** won numerous festival awards.

*Tsahal*, a film about fear and courage, and the re-appropriation of power and violence by the Jews, was the third long-feature of Claude Lanzmann. This film highlights his vision of the Israeli collective unconscious and the security imperative felt by an entire people who have not forgotten the tragedy of the Holocaust.

*A Visitor from the Living*, his fourth film, was released in 1997. Claude Lanzmann constructed this extraordinary, complex, and powerful documentary around an interview he conducted with the Swiss Maurice Rossel, a delegate from the International Committee of the Red Cross during the Holocaust.

*The Karski Report* is Claude Lanzmann's most recent film in this collection. Jan Karski's testimony is without a doubt one of the climaxes of the monumental masterpiece **SHOAH**. Claude Lanzmann uses 49 unreleased minutes from the full testimony to create a chilling historical document.

In March 2009, Claude Lanzmann published his 540-page memoir, *The Patagonian Hare*, which spans the history of the 20<sup>th</sup> century with sumptuous writing and became a bestseller in two weeks. It was awarded several prizes in France (Prix des Éditeurs, Prix Saint-Simon, Prix Henri Gal de l'Institut de France) and in Germany (WELT-Literatur Preis). It has been published in Spain, Poland, Italy, Brazil, Israel, Great Britain, and the USA, and it is universally praised as a masterpiece of modern literature. *La Tombe du Divin Plongeur*, a collection of articles and essays by Claude Lanzmann, was successfully published by Gallimard in 2012.

# CREW

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A film by	Claude Lanzmann
Directed by	Claude Lanzmann
Assistant Director	Corinna Coulmas and Irène Steinfeldt-Levi
Image	Dominique Chapuis, Jimmy Glasberg and William Lubtchansky
Sound	Bernard Aubouy and Michel Vionnet
Editing	Claude Lanzmann, Ziva PostecBénédicte Mallet, Yaël Perlov, Christine Simonot and Anna Ruiz
Sound Editing	Danielle Fillios, Anne-Marie L'Hôte, Sabine Mamou
Sound Mixing	Bernard Aubouy
Production	Les Films Aleph and Historia Film
With the participation of	Ministère de la Culture
International Sales	mk2 Films

With the support of A.F.C.L.

# NON-EXHAUSTIVE LIST OF PARTICIPANTS

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## SURVIVORS

Armando Aaron: President of the Jewish community of Corfu.

Paula Biren: A survivor of the Łódź Ghetto and Auschwitz, she shares her personal experiences.

Abraham Bomba: A former barber at the Treblinka camp, he recounts cutting victims' hair before they entered the gas chambers.

Inge Deutschkron: A survivor of persecution in Berlin, she recounts her lived experiences.

Itzhak Dugin: A survivor from Vilna.

Ruth Elias: Deported from the Theresienstadt camp and a survivor of Auschwitz, she recounts her life story.

Richard Glazar: A survivor of Treblinka, he shares his memories of the camp and the prisoners' revolt.

Filip Müller: A survivor of Auschwitz-Birkenau and a former member of the Sonderkommando, he describes the cremation process of victims' bodies.

Mordechai Podchlebnik: Another survivor of Chełmno, he provides testimony about the atrocities committed there.

Simha Rottem: A survivor of the Warsaw Ghetto.

Simon Srebnik: One of the few survivors of Chełmno, he recounts his experiences in the camp.

Rudolf Vrba: An escapee from Auschwitz, he provides a detailed account of his observations in the camp.

Motke Zaidl: A survivor from Vilna.

Itzhak Zuckermann: Deputy commander of the Jewish Combat Organisation, he testifies about Jewish resistance efforts.

## WITNESSES

Czesław Borowi: A resident of Treblinka.

Mr Falborski: A resident of Koło.

Mr Filipowicz: A resident of Włodawa, near the Sobibor camp.

Henryk Gawkowski: A Polish resident of Małkinia, near Treblinka. As a train conductor, he describes the deportation of Jews to the camps.

Raul Hilberg: A Holocaust historian who provides an analysis of the Nazi bureaucracy and the implementation of the "Final Solution".

Jan Karski: A courier for the Polish government-in-exile, he witnessed the Warsaw Ghetto and informed the Allies of the extermination camps' existence.

Moshe Mordo: Deported to Auschwitz, he provides testimony on his experiences during the Holocaust.

Madame Pietyra: A resident of Auschwitz.

Jan Piwonski: A railway switch operator at the Sobibor extermination camp station.

Alfred Spiess: The chief prosecutor in the 1960s Treblinka trial, he offers insights into post-war judicial processes.

## PERPETRATORS

Franz Grassler: The German deputy to Dr Heinz Auerswald, the Nazi commissioner of the Warsaw Ghetto. He provides testimony on the ghetto's administration.

Martha Michelsohn: The wife of a Nazi schoolteacher in Chełmno, she offers insight into local life during the camp's operation.

Josef Oberhauser: A Nazi officer at the Bełżec extermination camp. He is questioned about his wartime actions.

Franz Schalling: A former German guard at Chełmno, he describes the camp's operations.

Walter Stier: A former Nazi bureaucrat, he discusses the railway logistics used to deport Jews to the camps.

Franz Suchomel: A former SS officer at Treblinka, he provides detailed accounts of the camp's operations.



# INTERNATIONAL SALES

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