

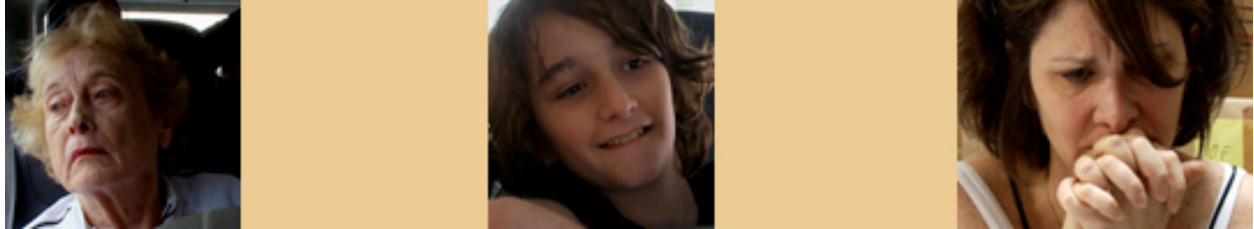
AUF WIEDERSEHEN 'TIL WE MEET AGAIN

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Synopsis:

In this compelling and often funny tale of recovery and renewal, author and activist Linda G. Mills is propelled by her family's life-threatening experience of September 11, 2001 to return to the site of her mother's flight from Vienna, Austria in 1939. Accompanied by her comically restless ten-year-old son, Ronnie, her highly opinionated and wholly engaging mother Annie and Aunt Rita, Linda discovers unsettling truths that upend a series of familial and historical myths.

In rarely filmed archives in the Jewish Community Vienna, a new generation of archivists and historians, some of whom are themselves descendants of Nazis, painstakingly reconstruct the records of the Jewish exodus. In her family's files, Linda discovers a complicated story of escape, deception, and complicity.

Auf Wiedersehen is an unconventional documentary that brings the lessons of history into the present day through the eyes of an often irreverent ten year-old-boy. Along the way, the family discovers an astonishing array of collaborators, victims, perpetrators, and unlikely heroes in a startlingly humorous adventure spanning five generations.

Credits:

Writers and Producers: Peter Goodrich and Linda G. Mills

Directors: Linda G. Mills and Brian Dilg

Editor and Director of Photography: Brian Dilg

Editor and Sound Editor: Pola Rapaport

Composer: Elizabeth Swados

Screening and Award History:

- Official Selection: Copenhagen Jewish Film Festival (2012)
- Official Selection: Lenore Marwil Jewish Film Festival (2012)
- Official Selection: Vienna Jewish Film Festival (2011)
- Official Selection: Rutgers Jewish Film Festival (2011)
- Chosen by the Austrian Ministry of Education, Arts and Culture as a Holocaust educational tool for high school students across the country (2011)
- Official Selection: Minneapolis Jewish Film Festival (2011)
- Official Selection: Jerusalem Jewish Film Festival (2010)
- Opening Night Selection, Runner Up, Best Documentary: Philadelphia Independent Film Festival (2010)
- Audience Award Runner Up, Documentary: Los Angeles Jewish Film Festival (2010)



About the filmmakers:

Linda G. Mills, (Producer/Co-Director/Writer/Subject) Producer/Co-Director/Writer/Subject) is NYU's inaugural Lisa Ellen Goldberg Professor of Social Work, Public Policy and Law, and Vice Chancellor for Global Programs and University Life. Linda is also Executive Director of the Center on Violence and Recovery at NYU. Her scholarly work is funded by the National Science Foundation and the National Institute of Justice and focuses on challenging existing paradigms for the treatment of intimate violence. As producer, her projects have included *The Reality Show: NYU* and *The Heart of Intimate Abuse*, for which she received a Telly Award. *Auf Wiedersehen, 'Til We Meet Again* is her first feature film and directorial debut. She is the author of numerous articles and books on intimate abuse and trauma. Her work has been published by Basic Books, Princeton University Press and Harvard Law Review. She has been featured in the *New York Times Magazine*, *Los Angeles Times*, *People*, *USA Today*, *Harpers and Queen*, and *Glamour*. Linda recently completed her second film, *Of Many*, which will have its world premiere at the Tribeca Film Festival in April 2014.

Peter Goodrich, LL. B., Ph.D., (Producer/Writer/Camera/Boom Operator) is a professor of Law and Director of the Program in Law and Humanities at Cardozo School of Law, New York. He also teaches a course on film and the law at New York University. He was the founding dean of the department of Law, Birkbeck College, University of London, where he was also the Corporation of London Professor of Law. He has written extensively in legal history and theory in the areas of law, literature and semiotics and has authored 10 books. He is managing editor of *Law and Literature*, and on the editorial board of *Law and Critique*. His most recent book is *Legal Emblems and the Art of Law* (Cambridge University Press, 2014). He is Artistic Director of the documentary short *Of Many* (Spicy Icy Productions, 2014) which will premiere in the Tribeca Film Festival.

Pola Rapaport (Editor) Writer/ director/ editor of many award winning films, including: *HAIR: LET THE SUN SHINE IN*; *WRITER OF O*, a portrait of the elusive author of the erotic novel *Story of O*; *FAMILY SECRET*, the story of the filmmaker's discovery of her long-lost secret Romanian brother; *BLIND LIGHT*, a story of a photographer's peak experience in a villa in Italy, starring Edie Falco and *BROKEN MEAT*, a portrait of the mad poet Alan Granville. Editor of several feature documentaries, including "Take It Back, The Movement for Democracy and Howard Dean", "Grace Paley, Collected Shorts", "Can You Hear Me" and "Fine Rain". Sound editing Emmy nominee. Guggenheim Foundation Fellow and multi-grant winner. Married to DP Wolfgang Held, with whom she has often collaborated. Graduate of the Institute of Film and Television at New York University.

Elizabeth Swados (Composer) has composed, written, and directed for over 30 years. She currently teaches drama at New York University's Tisch School of the Arts. Ms. Swados has been creating issue-oriented theater with young people for her entire career. This work has culminated in a theatrical extravaganza for New York University, *The Reality Show*, about the trials and tribulations of college in New York City. Recent productions include *Atonement*, an adaptation of S. Ansky's *The Dybbuk*, *Spider Operas*, *Political Subversities*, *KASPAR HAUSER: a foundling's opera* and a workshop of *Dance of Desire*. She recently wrapped a new children's CD, *Everyone is Different*, in conjunction with *Forward Face*. Ms. Swados has published novels, non-fiction books, children's books and poetry to great acclaim, and received the Ken Award for her book *My Depression*.



Praise for the film:

“Everything is in this movie: the horror of what happened in 1938 and the years that followed; the profound distress and sadness that these events continue to trigger in us; the danger that this distress and sadness are becoming ritualized; the emotional distance that time creates; and the gentle irritation with which the present generation sometimes views the past as an obsession of their parents.” – Bernhard Schlink

“A much needed documentary.” – Hannah Lessing

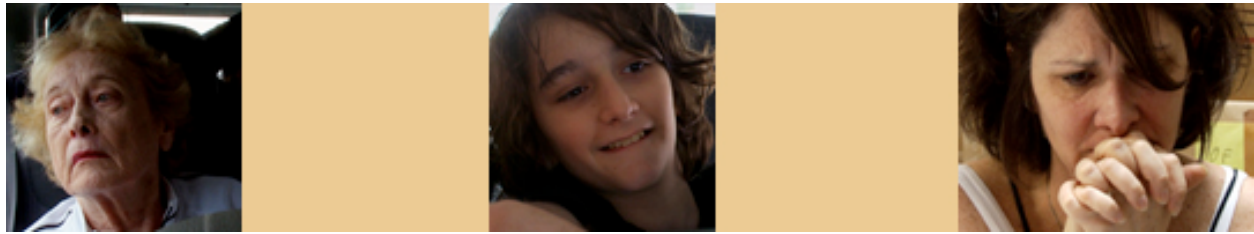
“An important and beautiful film.” - Doron Rabinovici

Film subjects:

Peter Goodrich.....	Linda’s husband, Ronnie’s father
Ronnie Goodrich.....	Linda and Peter’s son
Lothar Hobling.....	Archivist, The Jewish Community Records
Susannah Kemple.....	Ronnie’s tutor
Hannah Lessing.....	Secretary General, National Fund of the Republic of Austria
Klaus Maurer.....	Current resident of Annie and Rita’s childhood home in Austria
Adele Mills.....	Linda’s sister
Harold Mills.....	Linda’s father
Linda G. Mills.....	Author and activist, Ronnie’s mother, Annie’s daughter
Herbert Posch.....	Historian, University of Klagenfurt
Doron Rabinovici.....	Austrian-Israeli writer and historian
Evelyn Ronnell.....	Voiceover
Jack Sinder.....	Linda’s uncle, Rita’s husband
Rita Sinder.....	Linda’s aunt, Annie’s sister

Partners:

Cardozo School of Law
 The Central Archives for the History of the Jewish People, Jerusalem
 Documentation Center of Austrian Resistance
 The Jewish Museum Vienna
 The National Fund of the Republic of Austria and General Settlement Fund for Victims of National Socialism
 New York University
 United States Holocaust Memorial Museum
 Vienna Wiesenthal Institute for Holocaust Studies (VWI)



Director's Statement

By Linda G. Mills

It was September 11, 2001 and my own family's close brush with death that started me thinking about the past in a new way. It was my son's first full day of kindergarten at a school three blocks from the North Tower when American Airlines flight 11 exploded into the building above us. As we ran from the wreckage he began asking me some hard questions: Why did people want to hurt us? Why did all those people have to die?

These same questions plagued my own childhood. Repeatedly, I was led to a blank – the answers I sought from my mother were not forthcoming. I decided that if I was ever going to be able to talk to my son frankly about what happened on September 11th, I needed to delve more deeply into my past. It was time to take my mother back to Vienna to confront the city she fled 70 years ago.

Growing up, I learned at least one thing for sure: The Austrians hated the Jews. Why else would my grandfather have had to escape a death train, my mother travel alone to the US at just 14, and my aunt, nine years old, be rescued by an English family? Aside from these facts – and the snide comments about Austrians – I learned very little about my family's history.

Documenting my mother's return to Vienna on film could fill in the missing pieces. It would be important to the family's untold story, and with my son in tow, I felt I could finally break the generational silence.

Then something astonishing happened. We discovered the archival records kept from 1938 to 1945 by the Jewish Community Vienna for Adolf Eichmann. Here was the history that we hadn't been told, a hidden story of heroism and deceit, collaboration and escape. It was a censored past that revealed a very different story from the one that I had learned growing up. As I pieced together the history told by the archive and came to know the historians who helped me discover the past (many of them descendants of Nazis), I began to appreciate the paradoxes and opportunities that genealogy could produce. This film was weaved from these surprises.

In December 2009, the Jewish Community leadership in Vienna decided to block access to certain records. They decreed that all requests would be scrutinized and certain documents withheld from public access. The archivist who had been so helpful to me was no longer employed there. The Jewish Community had been good to my family in a brief period of openness – but now it seemed cold, closed and withholding. Our crew was the first to film this remarkable archive – and it now seems it could be the last.

Through the making of this film, our son Ronnie has seen it all. I am still not sure that his – or my – questions have been fully answered. I am convinced, however, that taking a deep, dark, long look into the past can help put a family's ghosts to rest.