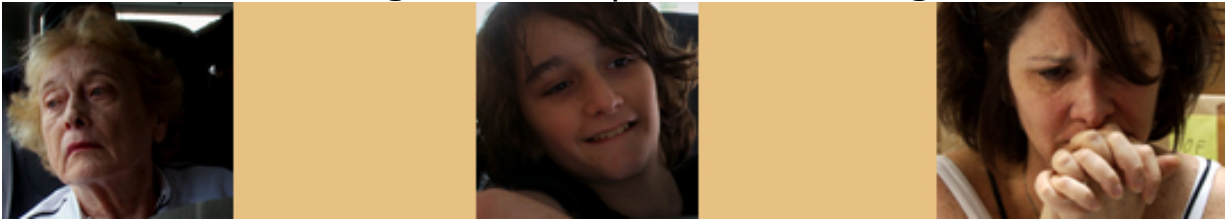


AUF WIEDERSEHEN 'TIL WE MEET AGAIN

For publicity inquiries, please contact:

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Running Time

76 Minutes

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 mother, Annie, and her wholly engaging Aunt Rita, Linda discovers unsettling truths that upend a series of familial and historical myths.

In the rarely accessed archives of 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

- Chosen by the Austrian Ministry of Education, Arts and Culture as a Holocaust educational tool for high school students across the country (2011)
- Invited to screen at events with the Jewish Museum in Vienna and the US Holocaust Memorial in New York (2010-2011)
- Official Selection: Minneapolis Jewish Film Festival (2011)
- Official Selection: Jerusalem Jewish Film Festival (2010)
- Audience Award Runner Up, Documentary: Los Angeles Jewish Film Festival (2010)
- Opening Night Selection, Best Political Film Honorable Mention: Philadelphia Independent Film Festival (2010)



About the Filmmakers

Linda G. Mills, (Producer/Co-Director/Writer/Subject) is a Professor of Social Work, Public Policy and Law at New York University, where she is also Senior Vice Provost for Undergraduates in the Global Network University. Mills is a prolific writer and researcher and her books and articles have been published by Princeton University Press, Basic Books, and Cornell and Harvard Law Reviews. Her research has been funded by the National Science Foundation. Her editorials have been published in *USA Today* and the *Los Angeles Times*. She has been a blogger for *Psychology Today* and has been featured in the *New York Times Magazine*, *People*, *Harpers and Queen*, and *Glamour*. She has also appeared twice on *The Oprah Winfrey Show* and was a distinguished guest on *The O'Reilly Factor*.

Peter Goodrich, (Producer/Writer/Camera/Boom Operator) is a Professor of Law and Director of Law and Humanities at the Cardozo Law School at Yeshiva University. 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 *Laws of Love: A Brief Historical and Practical Manual* (Palgrave-Macmillan, 2006).

Pola Rapaport (Editor) is the writer, director, and 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 ecstatic experience in a villa in Italy, starring Edie Falco, and *Broken Meat*, a portrait of the mad poet Alan Granville. She is the 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*. She was nominated for an Emmy for her sound editing work, was a Guggenheim Foundation Fellow, and has received many grants for her work. Ms. Rapaport is a 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 completed a new children's CD, *Everyone is Different*, in conjunction with Forward Face, a non-profit organization for children with facial differences. Ms. Swados has published novels, non-fiction books, children's books, and poetry to great acclaim, and received the



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, author of *The Reader*

“Autobiographical, lyrical, poignant and reflective; this film is everything except cynical and its blend of clear eyed realism and deep human sympathy is irresistible.”

– Stanley Fish, Professor of Law and Humanities, *New York Times* columnist

“A much needed documentary.”

– Hannah Lessing, Secretary General, National Fund of the Republic of Austria

“An important and beautiful film.” – Doron Rabinovici, Historian, author of *Search for M*

Film subjects

Peter Goodrich.....Linda’s husband, Ronnie’s father
 Ronnie Goodrich.....Linda and Peter’s son
 Lothar Hoelbling.....Archivist
 Susannah Kemple.....Ronnie’s German tutor
 Hannah Lessing.....Secretary General, National Fund of the Republic of Austria
 Klaus Maurer.....Resident, Annie and Rita’s childhood home in Austria
 Sylvie Maurer.....Resident, Annie and Rita’s childhood home in Austria
 Adele Mills.....Linda’s sister
 Annie Mills.....Linda’s mother
 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 Community Vienna
 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

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 Ronnie's first full day of kindergarten at a school three blocks from the North Tower when American Airlines Flight 11 exploded into the building. As we ran from the wreckage my son 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 about the Holocaust 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 escaped a death train, my mother have traveled alone to the US at just 14, or my then nine-year-old aunt, have been rescued by an English family? Aside from these facts – and the snide comments about Austrians – I had learned very little about my family's history.

Documenting on film my mother's return to Vienna 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, complex 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 (themselves descendants of Nazis), I began to appreciate the paradoxes and opportunities that personal genealogy could produce. This film was woven from these surprises.

In December 2009, right after we had completed filming, the Jewish Community leadership in Vienna decided to regulate access to the archival records. In addition, the archivist who had been so helpful to me was no longer employed there. The Jewish Community had been very good to my family in a brief period of complete openness. As possibly the only crew to have filmed in this remarkable archive, we could now 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. However, I am now fully convinced that taking a deep, dark, long look into the past can help put a family's ghosts to rest.