

CLAUDE LANZMANN
SPECTRES OF THE SHOAH

WRITTEN BY ADAM BENZINE

ENGLISH LANGUAGE SCRIPT

HBO VERSION. TRT 39'59"

(Transcript)

01:00:09

“COMMITMENT IS AN ACT, NOT A WORD.”
- JEAN-PAUL SARTRE

01:00:19 MARCEL OPHULS: You want me to talk about *Shoah*? It's a masterpiece. *Shoah* is a masterpiece. What else should I say about it? Nothing.

(ON SCREEN TEXT)
MARCEL OPHULS
DIRECTOR, *THE SORROW AND THE PITY*

01:00:29 STUART LIEBMAN: *Shoah* is virtually unique in the history of Holocaust films.

(ON SCREEN TEXT)
STUART LIEBMAN
AUTHOR, *SHOAH: KEY ESSAYS*

01:00:36 RICHARD BRODY: It's a work of history that goes beyond history. It's a work of psychology but it's a lot more than psychology. It's a work of compassion, but it's not merely a work of compassion. It's a political film, but it's not limited to politics. In a way, the film is an end and in a way the film is a beginning.

(ON SCREEN TEXT)
RICHARD BRODY
FILM CRITIC, *THE NEW YORKER*

01:00:59 MARCEL OPHULS: What makes it a masterpiece? Well Claude Lanzmann made it into a masterpiece.

01:01:07 STUART LIEBMAN: My sense of Claude as a person is that he is a very challenging individual.

01:01:13 MARCEL OPHULS: Claude used to be a friend of mine, he no longer is. He's a megalomaniac.

 STUART LIEBMAN: Claude can be brusque. He can be assertive, aggressive, but name one French intellectual who is not.

 MARCEL OPHULS: I'm not sure that it is a masterpiece of filmmaking; I think it's a masterpiece of character. Took a great deal of work and a great deal of guts to make it.

ARCHIVE – DESERTED SHOT OF AUSCHWITZ DEATH CAMP

(ON SCREEN TEXT)
HBO DOCUMENTARY FILMS presents
a JET BLACK IRIS AMERICA production

 CLAUDE LANZMANN (Subtitles): I remember the day the film was finished. It was like a bereavement.

(ON SCREEN TEXT)
in co-production with ZDF
and in collaboration with ARTE

CLAUDE LANZMANN (Subtitles): You cannot finish a film like *Shoah* exploding with joy, no, no.

(ON SCREEN TEXT)

with *Shoah* outtake footage courtesy of the
UNITED STATES HOLOCAUST MEMORIAL MUSEUM & YAD VASHEM

CLAUDE LANZMANN (Subtitles): I had worked for 12 years in a strange mixture of complete emergency and extreme patience too.

ARCHIVE – BEHIND THE SCENES FILMING FOOTAGE

CLAUDE LANZMANN (Subtitles): I had to lie to everybody. You have to promise people, “I will finish next year, next year.” After two years you are not finished. Four years, five, six, seven years, you are not finished. I had to follow my own line. My own law. I was proud of what I achieved. This, yes. It is the deep truth. But joy... Joy is something else.

(ON SCREEN TEXT)

CLAUDE LANZMANN
SPECTRES OF THE SHOAH

In 1973, at the age of 47, French journalist Claude Lanzmann began work on *Shoah*, a film about the murder of European Jews during World War II.

Twelve years later, having shot more than 200 hours of footage across 14 countries, he finished his nearly 10-hour-long masterpiece.

Today, it is widely considered to be the most important Holocaust film ever made.

CLAUDE LANZMANN INTERVIEW / ARCHIVE – ISRAEL, WHY

CLAUDE LANZMANN (Subtitles): This is the way everything happened... *Shoah* is a commissioned work. After all, Rembrandt did work on commission. I had made a movie about Israel.

(ON SCREEN TEXT)

ISRAEL, WHY
DIR: CLAUDE LANZMANN
1973

CLAUDE LANZMANN (Subtitles): In extraordinarily difficult conditions. But in the end, it was a beautiful movie.

STILL – ALOUPH HAREVEN

CLAUDE LANZMANN (Subtitles): Alouph Hareven, who was the director-general of Israel’s Ministry of Foreign Affairs. He called me, and he said listen, your movie is wonderful and I want to propose something to you. I would like someone to make a film not about the Shoah but a film that would *be* the Shoah.

ARCHIVE – FOOTAGE FROM SHOAH

CLAUDE LANZMANN (Subtitles): That is to say which would be the Shoah seen through our own eyes. Seen through Jewish eyes. Never would I have imagined making a movie on the Shoah and besides I knew nothing about the Shoah. I knew what everybody knew, six million

Jews... That was a very heavy decision to make because it was a decision that meant I would have to give up everything. And I had to really throw myself into something that was completely unknown, with no guarantee whatsoever, without knowing anything and letting go of all caution and all routine.

PARIS BEAUTY SHOTS – TIMELAPSE OF PARIS SKYLINE AND MONTPARNASSE CEMETERY

CLAUDE LANZMANN (Subtitles): And I walked for a whole night in Paris. I remember it very well. Because I had to give him my answer. I walked, walked, walked, walked for a whole night. And I called Hareven in Jerusalem and I told him I was going to do it. That was in the summer of 1973.

ARCHIVE – AUSCHWITZ DEATH CAMP

CLAUDE LANZMANN (Subtitles): I was telling myself: “Very well, I agreed to do this, but what is my theme? The heart of the Shoah, what is it?” *Shoah* is not a movie about survival. And it is not a movie about survivors. And the survivors are not in *Shoah*. *Shoah* is a film about death. Nobody came back alive from a gas chamber. The people would arrive and within three hours a transport of 5,000 people is gassed. But these people have never known Auschwitz. They don’t even know where they are. They don’t know where they will die. They are not aware of their own death.

ARCHIVE – AUSCHWITZ

CLAUDE LANZMANN (Subtitles): This is very important. And the others knew they were in Auschwitz but they never knew about the gas chamber. That was when I understood what the theme of my film was.

ARCHIVE – INTERVIEWS WITH SONDERKOMMANDOS

CLAUDE LANZMANN (Subtitles): I got very close to people, men from the “Sonderkommandos,” who were the special unit who were charged with the maintenance of the extermination, the work in the incinerators, who led people up to the gas chambers.

FILIP MÜLLER FILM ARCHIVE (Subtitles): In broad daylight, 600 Jewish boys aged 12 to 18 were brought to the camp. They were dressed in very thin zebra suits. On their feet, they had torn shoes or wooden clogs. The boys looked so beautiful and were so well-built, that not even the rags could distort that image.

(ON SCREEN TEXT)
FILIP MÜLLER
AUSCHWITZ SURVIVOR

01:09:18 CLAUDE LANZMANN (Subtitles): The Sonderkommandos who talk in *Shoah* never tell their personal story. They are the spokesmen of the dead.

FILIP MÜLLER FILM ARCHIVE (Subtitles): A few of the boys ran around on the grounds in an attempt to save themselves. The SS men chased them, beating and clubbing, until they had the situation in hand and had finally driven them into the bunker. Their joy was indescribable. Did they never have children?

CLAUDE LANZMANN (Subtitles): I was told there was a man, who had been cutting the hair of the women in one of the gas chambers of Treblinka for two to three weeks. Where is this man? We don’t know. We only know that he is in the United States, in New York.

(ON SCREEN TEXT)
1975

NEW YORK CITY BEAUTY SHOTS

CLAUDE LANZMANN (Subtitles): I had an old address in the Bronx which was an apartment building where only black people and Puerto Ricans lived, completely run-down, dilapidated. I went up all the floors, knocked on all the doors. They could not even remember him. And I started walking, walking, walking, walking... What do I do? I said to myself, I'm going to visit all the barbershops. I visited them one by one. Nobody knows him. I go into a hairdressing salon for women, where they had their hair permed, their heads under dryers. I ask my question again and suddenly I see a woman pop her head from under the hair dryer, like a tortoise and she said, "I know him! I know where he is."

ARCHIVE – CLAUDE LANZMANN TALKS TO ABRAHAM BOMBA

CLAUDE LANZMANN (Subtitles): I didn't know how to film this scene with Abraham Bomba, because it was very difficult. What he had to say, the things he had seen, were at the very limit of inhumanity.

ARCHIVE – BOMBA WORKS IN THE BARBER SHOP

CLAUDE LANZMANN (Subtitles): Then an idea came to me that I could film the scene in a barbershop. Because he cut women's hair in the gas chamber with scissors. He didn't shave them. So he had to carry out the same actions. And very often feelings give rise to gestures. But the opposite can also be true. Carrying out actions can release memories of events that happened.

ABRAHAM BOMBA FILM ARCHIVE: Lanzmann (O.S.): It was a big room? Bomba: The gas chamber, it looked like a simple room, closed form, two sides...

(ON SCREEN TEXT)
ABRAHAM BOMBA
TREBLINKA SURVIVOR

CLAUDE LANZMANN (Subtitles): And he starts talking in a voice that was completely neutral, objective, cold, as if it wasn't his own story.

ABRAHAM BOMBA FILM ARCHIVE: There was not anything. Just on top at the ceiling it was like a showerhead. To have the idea that the women going in, in that gas chamber, they're taking a bath.

CLAUDE LANZMANN (Subtitles): I kept asking him detailed questions like that, which helped him bring to life and relive the scene.

ABRAHAM BOMBA FILM ARCHIVE: The Polish people, four kilometers away, you could hear the screaming and the choking which was going on for a number of seconds, for...

CLAUDE LANZMANN (Subtitles): I felt a certain tension mounting in the room. I asked him: "What did you feel, what were your feelings, the first time you saw all these naked women and children arriving in front of you?" He didn't answer.

ABRAHAM BOMBA ARCHIVE: Lanzmann (O.S.): But I have asked you and you didn't answer. What was your impression the first time you saw arriving these naked women with children? What did you feel?

(ON SCREEN TEXT)
SHOAH

DIR: CLAUDE LANZMANN
1985

ABRAHAM BOMBA FILM ARCHIVE: I'll tell you something. To have a feeling over there, it was very hard to feel anything or to have a feeling.

CLAUDE LANZMANN (Subtitles): I re-asked him my question after a bit of time had passed.

(ON SCREEN TEXT)

SHOAH

DIR: CLAUDE LANZMANN
1985

01:14:59 *ABRAHAM BOMBA FILM ARCHIVE: What could you tell a friend of mine? He worked as a barber. He was also a good barber in my hometown. When his wife and his sister... came into the gas chamber... I can't.*

CLAUDE LANZMANN (Subtitles): I told him: "Abraham, I know it's very hard." "And I apologize." "But we have to do it. We."

ABRAHAM BOMBA FILM ARCHIVE: Can't do it. It's too horrible.

ABRAHAM BOMBA FILM ARCHIVE: Lanzmann (O.S.): Please. We have to do it. You know it.

ABRAHAM BOMBA FILM ARCHIVE: I won't be able to do it.

CLAUDE LANZMANN ARCHIVE: Lanzmann (O.S.): You have to do it. I know it's very hard. I know and I apologize.

CLAUDE LANZMANN (Subtitles): It was not at all a sadistic game. "We." It was on the contrary, a brotherly situation. He was my brother. I was his brother. "You know that we have to do it."

ABRAHAM BOMBA FILM ARCHIVE: I told you today it's gonna be very hard.

CLAUDE LANZMANN (Subtitles): It wasn't a simple account, it was a reliving of the event. I can tell you that Bomba's tears were as precious as blood to me. They were "the stamp of truth." The testimony of truth.

ARCHIVE – WORLD WAR TWO FOOTAGE, CAPTURED FIGHTERS

INTERVIEWER (O.S.): As a Jew in France during the war, you fought for the resistance, even though you were very young at the time...

STILL – CLAUDE LANZMANN AS A TEENAGER

CLAUDE LANZMANN (Subtitles): I was a teenager. I was seventeen, seventeen and a half. You can fight at this age. And I am very grateful to my father. Because my father had one fixed idea. It was to save his three children.

(ON SCREEN TEXT)
1944

STILL – TEENAGE CLAUDE LANZMANN WITH HIS FATHER ARMAND LANZMANN

CLAUDE LANZMANN (Subtitles): He did everything he could and he succeeded. He saved us. He knew that if he had not done such a thing we would have been caught and if you were caught it was the end. It was finished. And I don't know how I would have behaved if I had been tortured. I don't know, nobody knows. It was my fear and I had the luck not to be caught. But if I would have been caught, I don't know how I would have behaved. One has to understand that the Nazis wanted what one called "the perfect crime." Not only they destroyed the Jews but they destroyed the traces of the crime itself. It is the main reason why there is not archive film in *Shoah*. You have not one single picture of what happened inside the gas chamber.

01:20:01 CLAUDE LANZMANN (Subtitles): I always knew that it would be impossible to make this film without the Nazis being in it. The killers, I quickly understood, by definition, don't talk. Fortunately, a French engineer invented a special hidden camera that you don't need to hold up to your eye, which was called a Paluche. First of all I got hold of some fake papers. I had a false passport with another name. I made up an organization, the Institute for Contemporary History. I got close to the Nazis by telling them that one of the researchers from the Institute was writing a thesis on the achievements of the Wehrmacht [Germany's Armed Forces] during the war.

(ON SCREEN TEXT)
FRANZ SUCHOMEL
SS OFFICER, TREBLINKA CAMP

ARCHIVE – CLAUDE LANZMANN INTERVIEWS FORMER NAZI FRANZ SUCHOMEL

FRANZ SUCHOMEL ARCHIVE (Subtitles): The worker Jews. They no longer believed anything. They asked me every day, "Mr. Boss, what's going to happen, what's going to happen?" And if I said: "You're going to be resettled," they said, "No, no, we're just corpses on vacation." So, I just kept telling them: "You must have hope."

CLAUDE LANZMANN (Subtitles): It was my idea to pay them. And if I hadn't paid them, I couldn't have done it. They loved money, yes. I would have preferred to do anything with this money rather than give it to them.

ARCHIVE – CLAUDE INTERVIEWS FRANZ SCHALLING

(ON SCREEN TEXT)
FRANZ SCHALLING
GUARD, CHELMNO DEATH CAMP

FRANZ SCHALLING ARCHIVE (Subtitles): Everything was lit up, you know, because everything... everything was burning. There were, I don't know... three, four, five trenches. I don't know how many, you know? And lying there still were piles of corpses. And it was cold, bitterly cold.

CLAUDE LANZMANN (Subtitles): How we were able to cope with everything we heard, the things we found out, without reacting? Well it was a rule. There was no other possibility. Because it was a film that I was making. And to make such a film I had to have this rule in place, to stay cold.

ARCHIVE – CLAUDE INTERVIEWS FRANZ SCHALLING

FRANZ SCHALLING ARCHIVE (Subtitles): Lanzmann (O.S.): And the stench?

FRANZ SCHALLING ARCHIVE (Subtitles): You could smell it in Warthbrücken, everywhere.

FRANZ SCHALLING ARCHIVE (Subtitles): Lanzmann (O.S.): Ah yes, in... and in...

FRANZ SCHALLING ARCHIVE (Subtitles): All the way to Kulmhof, it reeked everywhere. As I said before, you know. Terrible, terrible, that stench...

INTERVIEWER (O.S.) (Subtitles): Tell me about the example with Heinz Schubert, which ended in disaster for you and your assistant.

CLAUDE LANZMANN (Subtitles): Oh, it's too complicated. It's too long.

INTERVIEWER (O.S.) (Subtitles): I understand that it's difficult.

CLAUDE LANZMANN (Subtitles): It's really too long.

INTERVIEWER (O.S.) (Subtitles): But it's important because it was a great sacrifice for you in the making of this film. It's important that people understand.

CLAUDE LANZMANN (Subtitles): Alright, okay. I'll try. I can't guarantee anything.

ARCHIVE – CLAUDE LANZMANN AND HIS ASSISTANT ARRIVE AT THE HOUSE OF A FORMER NAZI / INT. VAN

(ON SCREEN TEXT)
1979

01:23:48 CLAUDE LANZMANN (Subtitles): So, I arrived with Corinna at the Schubert's, and I rang the bell. And Corinna had the bag and was resting it on her knees with the camera lens pointing towards the sofa where Schubert would sit.

ARCHIVE – HIDDEN CAMERA INTERVIEW WITH FORMER SS OFFICER HEINZ SCHUBERT

(ON SCREEN TEXT)
HEINZ SCHUBERT
SS OFFICER
[PREVIOUSLY UNSEEN FOOTAGE]

CLAUDE LANZMANN (Subtitles): And the real problem was making sure that the people in the minibus could receive the images. Because we had a system of codes. If there was a green signal in the minibus it meant that all was well, they were receiving the camera image. And if there was a red signal, that meant that it was not working. Corinna went out and came back very quickly with a paper and signaled that it was working. In the meantime, Schubert's wife, who was suspicious, took Corinna's bag with the hidden camera inside and put it on the floor. Which meant that we were filming their feet. Suddenly, the door swung open and there were four big guys, each over six foot tall. "Open the bag," they told me.

ARCHIVE – HIDDEN CAMERA FOOTAGE OF LANZMANN AND HIS ASSISTANT WITH SCHUBERT AND HIS FAMILY

SCHUBERT FAMILY ARCHIVE (Subtitles): This is really not quite correct; you are transmitting this conversation outside... It is not right... can we see your bag?

CLAUDE LANZMANN ARCHIVE (Subtitles): No, the...

SCHUBERT FAMILY ARCHIVE (Subtitles): We can hear the voices. I have heard it... I stood next to it... he has...

CLAUDE LANZMANN ARCHIVE (Subtitles): *But what do you mean? I would really like to see...*

SCHUBERT FAMILY ARCHIVE (Subtitles): *There is a car outside with a tape recorder... it is recording the whole conversation...*

CLAUDE LANZMANN ARCHIVE (Subtitles): *What? There is no car, our car is in another...*

SCHUBERT FAMILY ARCHIVE (Subtitles): *Call the police... then it is a stranger... Listen, they were outside. They were in the VW bus.*

CLAUDE LANZMANN ARCHIVE (Subtitles): *But this is, you know this is... I would like to go... I would like to see this car...*

SCHUBERT FAMILY ARCHIVE (Subtitles): *Please show me your bag...*

CLAUDE LANZMANN ARCHIVE (Subtitles): *No, no, you may not... You will not...*

SCHUBERT FAMILY ARCHIVE (Subtitles): *I would like to see the content...*

CLAUDE LANZMANN ARCHIVE (Subtitles): *No, you will not do this... What is this?*

VIDEO - SCREEN CUTS TO BLACK AS IMAGE IS LOST

SCHUBERT FAMILY ARCHIVE (Subtitles): *See if he has driven away in the meantime...*

CLAUDE LANZMANN ARCHIVE (Subtitles): *You will not do this...*

SCHUBERT FAMILY ARCHIVE (Subtitles): *No he is driving... he is clearing out with the French licence plate...*

CLAUDE LANZMANN ARCHIVE (Subtitles): *Our car is there.... Our car is there... There is...*

CLAUDE LANZMANN (Subtitles): *So we left. They tried to stop us, and the blows started. They hit us, they hit me and then I ran and ran... And it was me who took the camera and the bag, and I hurled it well away. They stopped for a moment to retrieve it, which gave us a bit of time to run away. And we arrived at the dead-end street, where I had parked my car. It was like we were in a Western when I drove out of that street. There was a wall of men and women there who wanted to prevent us from leaving.*

CLAUDE LANZMANN (Subtitles): *Well, I accelerated. I accelerated and I would have killed them. They stepped aside, banging on the car, spitting and I was covered in blood, I was bleeding a lot. Corinna as well. And then we sped off and got lost in the town.*

(ON SCREEN TEXT)

The attack left Lanzmann hospitalized for a month.

Upon leaving hospital, he was charged by authorities for "unlawful use of the German airwaves."

The charges were eventually dropped.

ARCHIVE – TRAIN CARRIAGES, FLOWERS, MAN WALKING IN FIELD

(ON SCREEN TEXT)

1980

Five years of editing begins...

01:28:26 CLAUDE LANZMANN (Subtitles): The editing of a film such as this was very difficult.

ARCHIVE – BEHIND THE SCENES FOOTAGE – INTERVIEW SLATES

CLAUDE LANZMANN (Subtitles): There was so much material that I had to watch and re-watch many times over and often dozens of times. Because there was only one way that was the right way and I couldn't find it. And I am a very meticulous man, very stubborn. Every time I undertook editing and found it easy, I said: "That doesn't work." "It can't be easy." And it had been told to me: "Sir, you have to finish in two years, and the film should not be longer than two hours." And I knew that it was false. That I would not finish. I had to lie to everybody. I remember one day, I wasn't very well at all and I had gone to have a few days' rest.

ARCHIVE – ISRAEL FOOTAGE, SEASIDE

CLAUDE LANZMANN (Subtitles): I arrived in Jerusalem. I went to the seaside and it was a beautiful day. I went into the water. I have this disastrous habit, I never swim parallel to the shore, I always swim away from it. That's my thing. It's the way I am. Then I decided to swim back and then, suddenly, tragedy struck in the bright sunshine, that is to say, I was getting tired, I was getting tired and I wasn't moving forward. And the beach was getting further away. And I understood I could not get back to the beach.

CLAUDE LANZMANN (Subtitles): And I had almost given up fighting. That was very, very bizarre. I was telling myself I was going to suffocate and after that, there would be great freedom. These were my thoughts in a kind of delirium. And suddenly I heard a voice near me, asking "What is your name?" in English. In a very calm voice. I told him my name. He told me well, I am going to take you back. I helped him with my legs and all that. And he saved me like that, this guy. Well, I wasn't very happy that he saved me. I was not very pleased. I wasn't exuding joy. "Ah, I'm alive, that's great!" I was... That's why I say that... I think... I rather wanted to commit suicide. Because I knew I would never be able to make this movie in two years and it would never be only two hours long.

(ON SCREEN TEXT)
1967

ARCHIVE – 1967 – SIMONE DE BEAUVOIR AND CLAUDE LANZMANN IN PARIS

01:32:43 CLAUDE LANZMANN (Subtitles): Simone de Beauvoir was my best friend. She respected me and admired my work. And when I had doubts or difficulties she supported me greatly and encouraged me. To begin with, many years ago, I had a love affair with her. And I lived with her. I'm the only man that she lived a sort of married life with.

CLAUDE LANZMANN (Subtitles): It was something very pure between us. And when we separated, it was me who left, we remained very good friends. So when I threw myself in the work of *Shoah*, it was normal that I would talk to her about it. She never let me lose hope, never.

CLAUDE LANZMANN (Subtitles): We didn't just talk about my film, we spoke about everything together. We talked about the world and the state of the world. It was the same thing with Sartre.

ARCHIVE – CLAUDE LANZMANN INTERVIEWS JEAN-PAUL SARTRE

CLAUDE LANZMANN (Subtitles): Sartre was my very, very dear friend.

ARCHIVE – SARTRE RESPONDS TO LANZMANN'S QUESTION

INTERVIEWER (O.S.) (Subtitles): And Sartre died while you were still filming?

CLAUDE LANZMANN (Subtitles): Yes, Sartre died in 1980. But he wouldn't have been able to see my film anyway. He didn't see any of my films. He had gone blind. He could no longer see clearly. It was a great sadness for me, because he would have really liked my films. But he couldn't, he could not longer see.

FOOTAGE OF MONTPARNASSE CEMETERY IN PARIS / CLOSE-UP ON SIMONE DE BEAUVOIR AND JEAN-PAUL SARTRE'S GRAVE

CLAUDE LANZMANN ARCHIVE INTERVIEW WITH PBS'S ROGER ROSENBLATT

(ON SCREEN TEXT)
1985

CLAUDE LANZMANN ARCHIVE (Subtitles): To make this film was a total war against everything and against everybody. And the deeper I was inside this extraordinary adventure, the deeper I went alone. I don't feel myself in particularly good shape, to tell you the truth.

(ON SCREEN TEXT)
ROGER ROSENBLATT
INTERVIEWER
WNET / PBS

CLAUDE LANZMANN ARCHIVE (Subtitles) Roger Rosenblatt (O.S.): What is the pain?

CLAUDE LANZMANN ARCHIVE (Subtitles): I don't know but I am not... I am proud of what I have achieved, definitely yes, but... It didn't relieve me from... from anguish. I think it is the other way around. I have made the film but the film made me.

FOOTAGE OF THE ARC DE TRIOMPHE DE L'ÉTOILE IN PARIS / CLOSE UPS ON LA MARSEILLAISE AND THE TOMB OF THE UNKNOWN SOLDIER / SHOTS OF PARIS

01:36:35 CLAUDE LANZMANN (Subtitles): I lived all these months after the end of *Shoah* like a bereavement as a matter of fact. It took me a very long time to be able to recover.

FOOTAGE OF LANZMANN'S PARIS APARTMENT / CLOSE-UPS ON SEVERAL DISPLAYED PHOTOS, POSTERS AND AWARDS / STILLS – LANZMANN WINNING AWARDS AND MEETING NOTABLE PUBLIC FIGURES

CLAUDE LANZMANN (Subtitles): When I say that it took me 12 years to create this film. You need to have a very special relationship with time. In one way I said, for me, time stopped. I don't know when. But something happened in my life which stopped the passing of time.

INTERVIEWER (O.S.) (Subtitles): And are you optimistic for the future?

CLAUDE LANZMANN (Subtitles): Why should I be optimistic? I am not optimistic, no. I will have to die. I hate this idea. But I am full of life. I have a strong "vitalité." I am not optimistic, not optimistic for the state of the world. We lived in a very difficult time. A very difficult century.

CLAUDE LANZMANN (Subtitles): But at least it was an epic time. And there was greatness in this.

(CREDITS)

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SHOAH OUTTAKE FOOTAGE

CREATED BY CLAUDE LANZMANN
DURING THE FILMING OF *SHOAH*

USED BY PERMISSION OF

THE UNITED STATES HOLOCAUST
MEMORIAL MUSEUM

AND

YAD VASHEM, THE HOLOCAUST MARTYRS
AND HEROES' REMEMBRANCE AUTHORITY,
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ARCHIVAL

ISRAEL, WHY (1973)
DIRECTOR: CLAUDE LANZMANN
STEPHAN FILMS

SHOAH (1985)
DIRECTOR: CLAUDE LANZMANN
IFC IN THEATERS LLC / LES FILMS ALEPH

FRENCH LIBERATION: RESISTING GERMANS (1944)
LA COMITE DE LIBERATION DU CINEMA FRANCAIS / NATIONAL ARCHIVES
AND RECORDS ADMINISTRATION (NARA) /
UNITED STATES HOLOCAUST MEMORIAL MUSEUM

FRENCH RESISTANCE MEMBERS CAPTURED BY MILICE (1944)
TRANSIT FILM

JEAN-PAUL SARTRE AND SIMONE DE BEAUVOIR (1967)
DIRECTOR: MAX CACOPARDO
RADIO-CANADA

CLAUDE LANZMANN SHOAH INTERVIEW (1987)
INTERVIEWER: ROGER ROSENBLATT
SENIOR EXECUTIVE PRODUCER: JOAN KONNER
WNET / PBS

TSAHAL (1994)
DIRECTOR: CLAUDE LANZMANN
LES FILMS ALEPH

CLAUDE LANZMANN ARRIVES AT THE BERLINALE (2013)
BERLIN INTERNATIONAL FILM FESTIVAL

“ALOUPEH HAREVEN”
R. NOWITZ / GAIL HAREVEN

“CLAUDE LANZMANN AGED 17” AND

“CLAUDE LANZMANN WITH ARMAND LANZMANN”
CLAUDE LANZMANN PERSONAL COLLECTION

“JEAN-PAUL SARTRE AND SIMONE DE BEAUVOIR AT GIZA”
CORBIS

“CLAUDE LANZMANN AND SIMONE DE BEAUVOIR”
ORIGINALLY PUBLISHED IN THE BOOK SIMONE DE BEAUVOIR
SEUIL / JAZZ EDITIONS

“CLAUDE LANZMANN AND SIMONE DE BEAUVOIR AT RESTAURANT”
CLAUDE LANZMANN PERSONAL COLLECTION

“PHILOSOPHERS SARTRE, DE BEAUVOIR AND DIRECTOR LANZMANN DINING”
BETTMANN / CORBIS

“JEAN-PAUL SARTRE”
PHOTO BY HENRI CARTIER-BRESSON

“CLAUDE LANZMANN WITH SIR DAVID ATTENBOROUGH”
BAFTA

“CLAUDE LANZMANN WITH GOLDEN BEAR”
JOHN MACDOUGALL / AFP

“CLAUDE LANZMANN, SEAN PENN, NATALIE PORTMAN AND ALFONSO CUARON”
CANAL + / XAVIER LAHACHE

“PRESIDENT MITTERRAND DECORATES DIRECTOR CLAUDE LANZMANN”
THIERRY ORBAN / SYGMA / CORBIS

“CLAUDE LANZMANN WITH YITZHAK RABIN”
CLAUDE LANZMANN PERSONAL COLLECTION

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