

DER STAAT GEGEN FRITZ BAUER

Een film van Lars Kraume

1957. Procureur-generaal Fritz Bauer wil de kopstukken van Nazi-Duitsland vervolgen zodat de naoorlogse generatie in de jonge Bondsrepubliek de vaderlandse geschiedenis onder ogen leert zien. Maar in zijn zoektocht naar ontsnapte Nazi's krijgt hij te maken met het establishment dat niets liever wil dan het verleden te laten rusten. Op medewerking hoeft hij dus niet te rekenen. Men probeert zelfs zijn homoseksualiteit tegen hem te gebruiken onder een -Nazi- wet die homoseksualiteit nog steeds strafbaar stelt. En als hij de verantwoordelijke voor de massadeportatie van de Joden Adolf Eichmann op het spoor komt, geeft men hem valse informatie. In zijn moedige strijd voor de waarheid en rechtvaardigheid ziet Bauer zich genoodzaakt de Israëlsche geheime dienst, Mossad, in te lichten. Een daad waarmee hij landverraad pleegt.

DER STAAT GEGEN FRITZ BAUER van Lars Kraume, gebaseerd op het levenswerk van Fritz Bauer, werd meermaals bekroond. Zo won de film de publieksprijs op het Internationale Filmfestival van Locarno en ontving Burghart Klaußner (DAS WEISSE BAND, GOODBYE LENIN) de Bayerischer Filmpreis voor zijn rol als Fritz Bauer.



Speelduur: 105 min. - Land: Duitsland - Jaar: 2015 - Genre: Historisch drama
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Distributie: Cinéart

Meer informatie over de film:

Cinéart Nederland – Noor Pelsler en Roos Schregardus
Herengracht 328 III
1016 CE Amsterdam
Tel: +31 (0)20 5308845
Email: noor@cinéart.nl, roos@cinéart.nl
www.cinéart.nl

Persmap en foto's staan op: www.cinéart.nl/pers - inlog: cinéart / wachtwoord: film

Cast

Fritz Bauer	Burghart Klaussner
Karl Angermann	Ronald Zehrfeld
Ulrich Kreidler	Sebastian Blomberg
Paul Gebhardt	Jörg Schüttauf
Victoria	Lilith Stangenberg
Fräulein Schütt	Laura Tonke
Georg-August Zinn	Götz Schubert
Charlotte Angermann	Cornelia Gröschel
Charlotte's father	Robert Atzorn
Zvi Aharoni	Matthias Weidenhöfer
Heinz Mahler	Rüdiger Klink
Friedrich Morlach	Paulus Manker
Adolf Eichmann	Michael Schenk
Isser Harel	Tilo Werner
Chaim Cohn	Dani Levy

Crew

Regie	Lars Kraume
Producent	Thomas Kufus
Co-Producent	Christoph Friedel
Scenario	Lars Kraume Olivier Guez
Camera	Jens Harant
Montage	Barbara Gies
Casting	Nessie Nesslauer Nicole Schmied
Productiedesign	Cora Pratz
Kostuumdesign	Esther Walz
Muziek Supervisors	Julian Maas Christoph M. Kaiser
Redactionele afdeling	Barbara Buhl (Wdr) Jörg Himstedt (Hr) Georg Steinert (Arte)

Biografie van Regisseur Lars Kraume

Lars Kraume was geboren op 24 februari 1973 in Chieri, Italië, maar hij groeide op in Frankfurt am Main, in Duitsland. Na het afronden van zijn middelbare school werkte hij eerst als assistent van verschillende fotografen. In 1992 maakte hij zijn eerste korte film, 3:21, en werd daarna toegelaten tot de Duitse film- en televisieschool. De korte film LIFE IS TOO SHORT TO DANCE WITH UGLY WOMEN (1996), die hij maakte als student, won de prijs voor Beste Korte Film op het Toronto International Film Festival. Zijn master-thesis, DUNCKEL, won de Grimme Prijs voor Beste Regisseur in 1998. In 2001 maakte hij zijn filmdebuut met Viktor Vogel. Daarna volgden verschillende televisieproducties, waaronder de prijswinnende ZDF-series KDD-KRIMINALDAUERDIENST, en verschillende afleveringen in de ARD politiedramaserie TATORT. In 2005 kwam de semi-documentaire KISMET – WÜRFEL DEIN LEBEN waarvan de première



plaatsvond in het Panorama-programma van de Berlinale in 2005. Kraume's volgende film, GUTEN MORGEN, HERR GROTHE, over een drama dat plaatsvindt in een school, ging in première op het Panorama-programma op de Berlinale in 2007 en won de Duitse Televisie Award voor Beste Regisseur en de Grimme Award. Daarnaast richtte Kraume in 2007 samen met Frank Döhmann, Matthias Glasner en Jürgen Vogel het productiebedrijf Badlands Film op, die zijn volgende speelfilm DIE KOMMENDEN TAGE produceerde in 2010. In 2012 verliet hij Badlands Film om zich meer te kunnen richten op het schrijverschap. In februari 2013 ging de speelfilm MEINE SCHWESTERN in première als onderdeel van het Panorama-programma van de Berlinale. Recentelijk regisseerde hij het ZDF-drama FAMILIENFEST (2014) geregisseerd en was hij bezig met het script en de regie van twee thrillers gebaseerd op de boeken van Wolfgang Schorlau: DENGLER – DIE LETZTE FLUCHT (2014) en DENGLER – AM ZWÖLFTEN TAG (2015).

Filmografie (een selectie)

- 2015 DER STAAT GEGEN FRITZ BAUER
- 2014 FAMILIENFEST (TV)
- 2014 DENGLER – DIE LETZTE FLUCHT (TV)
- 2014 TATORT – DER HAMMER (TV)
- 2012 MY SISTERS
- 2011 TATORT – EINE BESSERE WELT (TV)
- 2010 THE COMING DAYS
- 2007 KDD – KRIMINALDAUERDIENST (Folgen 3-6, TV)

Interview met Lars Kraume

How did you arrive at the idea to make a film about Fritz Bauer?

Through a book by my co-author Olivier Guez: "Heimkehr der Unerwünschten – eine Geschichte der Juden in Germany nach 1945." In the book he deals with the question of how Jewish life in the land of the murderers after the Holocaust could continue at all. One chapter also has to do with Fritz Bauer and the Auschwitz trials. I thought the book was great, and when Olivier presented the German translation about four years ago in Berlin I approached him and told him it would also be an interesting subject for a film. When we considered together what one could make out of it we soon were stuck on Fritz Bauer, because he's such a singular figure: He doesn't behave at all like most of the victims who don't want to talk about the Holocaust anymore. Although he runs into overwhelming and tremendous resistance, he wants to indict the former Nazis – not out of revenge, but rather driven by a humanistic ethos and the drive to educate people. An iridescent personality who virtually lends himself to becoming the lead character in a film.



But you can hardly squeeze his entire eventful life into a two-hour film.

That's true. That would be hardly possible simply in dramatic terms. After Olivier and I occupied ourselves for a long time with his biography we decided to focus on the hunt for Adolf Eichmann based on this especially suspenseful part of his life, to ferret out what Fritz Bauer was after and what made him a fascinating character. We tell the redemption story of a man who returns to Germany after the Second World War as a broken pessimist and discovers his calling in the fight against collective forgetting.

During his appearance on the Hessischer Rundfunk television talk show "Heute Abend Kellerklub" it becomes clear what the driving force was behind Fritz Bauer.

Yes, that's why we also recreated this appearance in our film. When you hear how he tries in a wonderful way to teach the young people in the "Kellerklub" show about the spirit of democracy, then you can sense: Here is a genuine humanist talking. He's convinced that the German postwar generation has the opportunity to build a new society. In reality he opened a completely new perspective for the youth in the Adenauer era, because he dared to lift the veil and break the bleak silence. And so he became an important source of inspiration later on for the student revolts.

That corresponds with the original video recording at the beginning of your film, when Fritz Bauer says that young people in Germany are now ready to learn the entire truth. Where did this recording come from?

From a television announcement in the context of the Eichmann trial. A perfect start for our film, because here Fritz Bauer very nicely puts what he's concerned about in a nutshell. He believes that the

future of his homeland fundamentally depends upon the young generation dealing with the past. He's prepared to give everything he has for this. He even risks his own life for this.

How did you conduct your research?

We read a lot of books, including of course the different biographies about Fritz Bauer. We met with Gerhard Wiese, the last living public prosecutor in Bauer's group: a very wide-awake, intellectually vigorous, brilliant person who told us how it was at that time in the public prosecutor's office in Frankfurt and what kind of person his boss was. That was very helpful. In addition, over and over again we had intensive, inspiring conversations with employees at the Fritz Bauer Institute. And shortly before we started shooting the institute put together a big exhibition at the Jewish Museum Frankfurt, and there were many interesting documents in the exhibition.

Did you also see the Danish police files on Fritz Bauer in the exhibition?

Yes, the report from the Danes about his contacts with homosexuals was on display there in public for the first time. It's documented that when Fritz Bauer was in exile in Denmark he was apprehended by the police in the company of male prostitutes. It can only be speculated on how he dealt with his sexuality later on as the attorney general in Hessen. We portrayed this in the film as delicately as possible. But the subject of homosexuality was important to us in two ways: first, for the dramatic development of the story, because at that time Paragraph 175 of the Civil Code was in effect, which made "lewd activities" between males punishable by law, and this gives the antagonists the chance to bring about Fritz Bauer's downfall. And second, in order to show the ongoing tyranny of the Adenauer era: This "homo paragraph," which had been made even stricter when the Nazis were in power, wasn't abolished in Germany until 1994! An impressive example for how long the ideas of the unjust state still remained in place in the Federal Republic of Germany.

Are the state attorneys who appear in the film real or fictional characters?



Almost all of the characters really existed, except for Karl Angermann, our representative of a generation of young, idealistic public prosecutors who fought together with Fritz Bauer out of conviction. We fictionalized him by fusing various real persons in order to put an attachment figure at Bauer's side – and also of course in order to bring the aforementioned subject of homosexuality into play.

How did Burghart Klaussner come on board? You had never worked with him before, right?

No, we didn't know each other. Our casting agent Nessie Nesslauer recommended him to me. He was not only the number one candidate who read for the role but he was also the best: He understood Fritz Bauer immediately and interpreted him incredibly well. You noticed from the beginning that he was hooked on this character – and that he brought together all of the necessary prerequisites in an ideal manner.

Namely?

The right age, the right physique, the sharp intellect, the emotional maturity, the inner rage – and not least the humor. My greatest concern was to not fabricate a hypocritical moral film. That's why it was important to me that our lead character has a dry, nonchalant humor. Burghart Klaussner does this

extremely well. He also always hits the right tone when Fritz Bauer says sentences like, "I have a pistol – if I want to kill myself there won't be any rumors!"

What was the best thing that happened to you during the film shoot?

I thought it was especially nice to experience how Burghart Klaussner breathed so much life into this rather withdrawn lead character and give him so many interesting nuances. He thankfully accepted what the script had to offer and surprised me again and again with new details, for example, with a slight, impish laugh under his breath.

What can we still learn from Fritz Bauer in the 21st century?

One should have the courage to devote oneself consequently to a cause and persistently pursue one's goals – against every form of resistance. Fritz Bauer ran into opposition for being a "Jew out for revenge" and was permanently surrounded by powerful enemies; none of the German authorities wanted to cooperate with him; they tossed one obstacle after another in his way. This legendary statement came from him: "When I leave my office I am entering an enemy, foreign country." In spite of this, in the end he prevailed. To me he's a genuine hero.

Why should someone, in your opinion, buy a movie ticket to see THE PEOPLE VS. FRITZ BAUER?

Because you're offered something suspenseful here: the ancient battle of an outsider against an all-powerful system – and this was a battle that really took place and not in some invented comic universe. To put it briefly: an emotionally gripping, timelessly inspiring tale of hero.

Fritz Bauer: A Hero From Germany

A public prosecutor who changed an entire country: With his obstinate battle against forgetting, Fritz Bauer left his mark on the young Federal Republic of Germany. He brought the crimes of the Nazis into German living rooms, he rehabilitated the resistance fighters who fought against the unjust regime, hunted down Adolf Eichmann, and initiated the huge Auschwitz trial in Frankfurt, one of the most important criminal cases in postwar history. At one time he himself had only barely escaped Hitler's henchmen – and now he was pursuing them. He wasn't interested in revenge at all, but rather justice.

Born in 1903 in Stuttgart, the son of Jews, Fritz Bauer described himself as an atheist. After completing his law studies and receiving his doctorate, he was appointed assistant judge in his native Stuttgart in 1928 and only two years later he became the youngest district judge in Germany. But after planning a general strike to protest the transfer of power to the National Socialists he was arrested in 1933 by the Gestapo, thrown out of the civil service, and imprisoned in the Heuberg concentration camp for eight months. In 1936 he fled to Denmark; seven years later, when the occupying German army started deporting Danish Jews, he managed to escape to Sweden. He returned to Germany in 1949, became attorney general in Braunschweig the following year, and in 1956 attorney general of Hesse in Frankfurt am Main – an office he held until his death in 1968.



Figuur 1: Fritz Bauer

Bauer is one of those political emigrants who returned to their destroyed homeland after the Second World War to build a new democratic constitutional state. The passionate humanist, moralist, and patriot never tired of presenting his views in books, articles, and talk shows. He wanted to teach the Germans to be better people and in doing so to fundamentally change the country; he pushed for comprehensive reforms and demanded, for example, a more humane criminal law system. Resocialization was more important to him than punishment. Today many of his ideas may seem to us to be self-evident – but during the Adenauer era they were revolutionary.

But Bauer fought more persistently than anyone else in bringing the crimes of the Nazi regime to trial. A difficult undertaking: Many former Nazi judges and public prosecutors were already back in high positions – and naturally they weren't interested in pursuing and prosecuting the horrible crimes committed during the Hitler era. German chancellor Adenauer himself had issued the statement, it was time to "draw a line" and leave the past behind. Bauer, however, explained that he wasn't primarily doing this because of the horrible past, but rather he was doing this for a better future. He saw the Nazi trials as being self-enlightenment for German society: "Coming to terms with our past means putting ourselves on trial, putting the dangerous factors in our society on trial, and not least putting everything that was inhumane here on trial," he wrote in 1962 in a lecture [from Bauer's letter to the Rhineland-Palatinate Youth Organization dated July 9, 1962; see: Fritz Bauer, *Die Wurzeln faschistischen and nationalsozialistischen Handelns*, Frankfurt am Main, 1965, p. 66].

Already in his first big case as attorney general he caused a sensation all across the country: In 1952 he indicted the right-wing extremist Otto Ernst Remer for defamation. Remer had said during an election speech that von Stauffenberg and the other resistance fighters from the July 20, 1944 movement were traitors, because they had broken their soldier's oath of loyalty to Hitler. Bauer, on the other hand, argued in his summation that such a loyalty oath was illegitimate and therefore could not have been broken at all. His arguments culminated with the sentence: "An unjust state, which

commits tens of thousands of murders every day gives every person the right to use self-defense." With this argument Bauer countered the frequent excuse many Nazi perpetrators used that they just had been following orders in line with their duty. The judges agreed with Bauer's arguments and sentenced Remer to three months in prison. This spectacular judgement officially rehabilitated the much maligned group who had tried to assassinate Hitler – and for the first time a German court clearly decided that the Hitler regime had "not been a constitutional state, but rather an unjust state." In his aspiration to bring key figures of this unjust state to justice, Fritz Bauer also started to doggedly search for Adolf Eichmann, the former SS-Obersturmbannführer who had organized the mass deportation of Jews during the Third Reich and therefore shared a large part of the responsibility for the genocide, which the Nazis euphemistically called the "final solution." In 1957 Bauer received a letter from the Jewish emigrant Lothar Hermann in Argentina; in the letter Hermann told him he knew exactly where Eichmann was hiding, because Hermann's daughter had become good friends with Eichmann's son. Bauer was clever enough to not pass this information on to the German authorities – he had too often experienced that escaped Nazis had been warned by their old comrades in the police forces or in the justice system before they could be arrested.

Instead, he informed the Israeli intelligence service – and Georg-August Zinn, his fellow SPD party member and the minister president of Hesse. In order to give his enemies a false sense of security, Bauer launched newspaper reports stating that they had tracked Eichmann to Kuwait. And so Mossad finally succeeded in kidnapping Eichmann and bringing him to Israel. Bauer took the secret that he provided the decisive clues leading to Eichmann's capture to his grave. His desire to be able to bring Eichmann in front of a court in Frankfurt, however, remained unfulfilled: Bauer's petition requesting that the federal government of Germany seek Eichmann's extradition was turned down.

However, the gripping Eichmann trial in Jerusalem in 1961 was, at any rate, a beginning. And Fritz Bauer didn't abandon his plan to bring Nazi criminals in front of a German court. With the huge Auschwitz trial in Frankfurt against 21 former members of the SS garrison and a prisoner-functionary at the German concentration and extermination camp Bauer finally succeeded in pulling off his greatest coup. The decisive piece of evidence for this was provided to him by Thomas Gnielka, an editor at the Frankfurter Rundschau daily newspaper who made a name for himself with a series of articles on old Nazis in new positions. He had gotten a hold of a few files that a Holocaust survivor found in the ruins of the SS and police court in Breslau, Germany. These documents signed by the camp commandant Rudolf Höß were meticulous lists stating which SS men in the Auschwitz concentration camp had shot which prisoners. Thanks to this list Bauer finally had tangible clues as to who were the real perpetrators, and could now investigate using this as a foundation.

Bauer took action immediately: He initiated a decision of the German Federal Court in Karlsruhe, which appointed the District Court of Frankfurt am Main to be responsible for all criminal cases brought against Auschwitz perpetrators. In this manner Bauer could concentrate all of the investigations having to do with Auschwitz in Frankfurt am Main. These investigations lasted two years and were extremely strenuous and difficult: Up until that point, the occurrences in Auschwitz were more or less unknown; Holocaust survivors had to be tracked down and convinced to travel to the country where the murderers lived and to testify there. In the end, the required findings to file the indictment were put together – the indictment encompassed 700 pages.

The first Auschwitz trial in Frankfurt began in December 1963 and it was the largest criminal proceedings in postwar Germany. The trial lasted 20 months; during the course of the trial 360 witnesses testified. In judicial terms the trial was not very fruitful: Most of the accused were not found guilty of murder, but rather simply of aiding and abetting murder and they were released from prison after only a few years. For Fritz Bauer this did not come as a surprise; his sole disappointment was that just one of the accused during the entire trial ever uttered a word of remorse. But in any case, Bauer was interested in something else: He wanted to turn the trial in Frankfurt into an "educational process"

for the Germans. He wanted to educate his fellow countrymen about the crimes that had been committed and thus to initiate a public debate and democratic transformation. And he wanted the world to participate in how the German people "held court" on themselves: "The trial should show the world that a new Germany is willing to preserve the dignity of every single person."

In this regard, the first Auschwitz trial had a huge significance for the young democracy: The confrontation with the Holocaust finally gained a public dimension. Thanks to the shocking testimony of the witnesses, for the first time the horrible occurrences in Auschwitz were spoken about in public. For the first time the system of a concentration camp was described for the entire world to see. Twenty thousand spectators followed the trial in the courtroom; domestic and foreign newspapers, radio and television stations reported continuously on the trial. Later on, the newspaper journalist from the Frankfurter Allgemeine Zeitung Bernd Naumann published his trial reports in a book, and the playwright Peter Weiss adapted the court reporting into his successful theater play "Die Ermittlung." Auschwitz no longer was a blank spot in the collective memory: The bleak silence of the Adenauer era was broken.

Following the example of this first Auschwitz trial, there were numerous additional trials against Nazi criminals in subsequent years. But there wasn't a change in the dispensation of justice until recently – which was entirely in accordance with what Fritz Bauer was after: To find someone guilty of aiding and abetting murder in an extermination camp it is now no longer necessary to prove the accused committed an individual act. Every occupation in a death camp – for example, as a tradesman or a cook – is grounds enough, as they assisted in the smooth operation of the killing machinery. Here the judgement against John Demjanjuk in 2011 was groundbreaking: The Second District Court of Munich sentenced the accused, who had worked as a watchman in the death camp Sobibor, for aiding and abetting murder in thousands of instances to five years in prison, because he had been part of the annihilation machinery and therefore it was not necessary to prove he had committed a specific act. As a result of this new case law, the trial of Oskar Gröning began in the District Court of Lüneburg in April 2015: He was accused of aiding and abetting murder in 300,000 cases, because as bookkeeper in the Auschwitz concentration camp he accepted money and valuables of the prisoners and administered them. The case made headlines especially because Gröning, who was 94 years old by then, showed signs of remorse – unlike the defendants in the first Auschwitz trial in Frankfurt: "There's no doubt that morally I was an accessory to the crime," he said. "I admit this with deep remorse and humility. I ask for forgiveness." If Fritz Bauer could have lived long enough to have experienced that, then out of joy the cigarette in the corner of his mouth probably would have fallen out.

Acteur Burghart Klaussner (Fritz Bauer)

Burghart Klaussner studied in his hometown of Berlin, and he supplemented his studies by studying acting at the Max Reinhard School. He had his debut under the direction of George Tabori in his Vietnam play "Pinkville." Ever since then he has worked at almost all of the important German-language stages and he also had his debut as a director in 2006 at the Hamburger Kammerspiele. In 2012 he was honored with the German theater award "Der Faust" as Best Actor for his portrayal of the lead role in "Death of a Salesman" in Hamburg. Following his first feature film role in 1980 (the lead role in ZIEMLICH WEIT WEG) and numerous other films he became known to a wider audience through roles in successful films such as THE SUPERWIFE (1995); ROSSINI (1996); and GOOD BYE LENIN! (2003). For REQUIEM (2005) he was nominated for the German Film Award 2006 as Best Supporting Actor, after he had already received the award in 2005 for his performance in THE EDUKATORS (2004). At the Locarno International Film Festival he was awarded the Silver Leopard as Best Actor for his lead role in THE MAN FROM THE EMBASSY (2006), and he has appeared in many television films and series since 1985. For his role in DER NOVEMBERMANN (2007) he was nominated in 2008 for the Golden Camera as Best German Actor. He gave convincing performances in international films such as the Oscar-nominated film adaptation of "Der Vorleser" (2008) and in Michael Haneke's drama THE WHITE RIBBON (2009), which won the Golden Palm at the international film festival in Cannes, followed by the Golden Globe, the European Film Award, and an Oscar nomination for Best Foreign Film. For his performance Burghart Klaussner received the German Film Critic's Award and the German Film Award 2010 as Best Actor. Additional films include Volker Schlöndorff's DIPLOMACY (2014); Feo Aladag's INBETWEEN WORLDS (2013); Baran Bo Odar's THE SILENCE (2009); Philipp Stölzl's YOUNG GOETHE IN LOVE (2009); Sebastian Grobler's LESSONS OF A DREAM (2010); and Dito Tsintadze's INVASION (2011). At the Berlinale 2013 he opened the Children's Film Festival alongside Isabella Rossellini with NONO, THE ZIGZAG KID (2012), and he appeared in Bille August's NIGHT TRAIN TO LISBON (2012). In Oliver Hirschbiegel's feature film 13 MINUTES (2014) he played the role of SS-Gruppenführer (Major General) Arthur Nebe, which earned him his fourth nomination for the German Film Award. Most recently he was in front of the camera in Steven Spielberg's espionage thriller BRIDGE OF SPIES (2015). He is a member of the Freie Akademie der Künste in Hamburg and the German Film Academy, where he was elected to the board in 2010.

Filmografie (een selectie)

2015 BRIDGE OF SPIES
2015 DER STAAT GEGEN FRITZ BAUER
2014 13 MINUTES
2014 DIPLOMACY
2013 INBETWEEN WORLDS
2012 NIGHT TRAIN TO LISBON
2012 DAS ADLON. EINE FAMILIENSAGA (TV)
2011 INVASION
2010 YOUNG GOETHE IN LOVE
2009 THE WHITE RIBBON
2009 THE SILENCE
2009 THE READER
2007 YELLA
2006 THE MAN FROM THE EMBASSY
2005 REQUIEM
2004 THE EDUKATORS
2003 GOOD BYE LENIN!
1998 23

Acteur Ronald Zehrfeld (Karl Angermann)

Participating in a theater workshop awakened the interest in acting in this citizen of East Berlin, who was born in 1977. As a result Ronald Zehrfeld started his training at the renowned acting school "Ernst Busch" Berlin. Already during his studies he was discovered by Peter Zadek for the Deutsches Theater in Berlin (among other productions, for "Mutter Courage," 2003). There followed the Berliner Ensemble and St. Pauli Theater Hamburg. After Stephan Schiffers' short film GOLDJUNGE (2005) Dominik Graf cast him in his award-winning feature film drama THE RED COCKATOO (2006) alongside Max Riemelt and Jessica Schwarz. Zehrfeld played another lead role on television alongside Iris Berben in the ZDF production "Der russische Geliebte" (2008). He was also in the two-part television production "Wir sind das Volk" and in the feature film production AT ANY SECOND (both in 2008) by Jan Fehse. In 2009 followed the lead role of the pirate Klaus Störtebeker in Sven Taddicken's adventure comedy 12 PACES WITHOUT A HEAD. In 2011 Zehrfeld had a supporting role in Christian Schwochow's feature film drama CRACKS IN THE SHELL, which takes place in the world of theater. One year later he could be seen alongside Nina Hoss at the Berlinale in Christian Petzold's drama BARBARA. His portrayal of a pediatrician in East Germany who is transferred to the countryside earned him his first nomination for the German Film Award. Zehrfeld also acted in, among others, the award-winning television series "Im Angesicht des Verbrechens" (2010, directed by Dominik Graf); and "Weissensee" (2013, directed by Friedemann Fromm). For his portrayal of police inspector Heinz Gödick in "Mord in Eberswalde" by Stephan Wagner he received the Acting Award at the 25th Television Film Festival Baden-Baden. In 2013 he was in Frauke Finsterwalder's feature film debut FINSTERWORLD, and in 2014, among other productions, in INBETWEEN WORLDS by Feo Aladag; BELVOED SISTERS by Dominik Graf; PHOENIX by Christian Petzold; and THE KINGS SURRENDER by Philipp Leinemann. Under the direction of Lars Kraume he played the title role in two ZDF thrillers based on the bestselling novels by Wolfgang Schorlau: "Dengler – Die letzte Flucht" (2014) and "Dengler – Am zwölften Tag" (2015). In 2015 Zehrfeld was also in "Die Zielfahnder - Flucht in die Karpaten" under the direction of Dominik Graf.

Filmografie (een selectie)

2015 DIE ZIELFAHNDER – FLUCHT IN DIE KARPATEN (TV)
2015 DENGLER – AM ZWÖLFTEN TAG (TV)
2015 DER STAAT GEGEN FRITZ BAUER
2014 THE KING'S SURRENDER
2014 DENGLER – DIE LETZTE FLUCHT (TV)
2014 PHOENIX
2014 THE PASTA DETECTIVES
2014 INBETWEEEN WORLDS
2014 BELOVED SISTERS
2013 FINSTERWORLD
2013 WEISSENSEE (TV)
2012 BARBARA
2010 IN FACE OF THE CRIME (TV)
2009 12 PACES WITHOUT A HEAD
2008 AT ANY SECOND
2006 THE RED COCKATOO