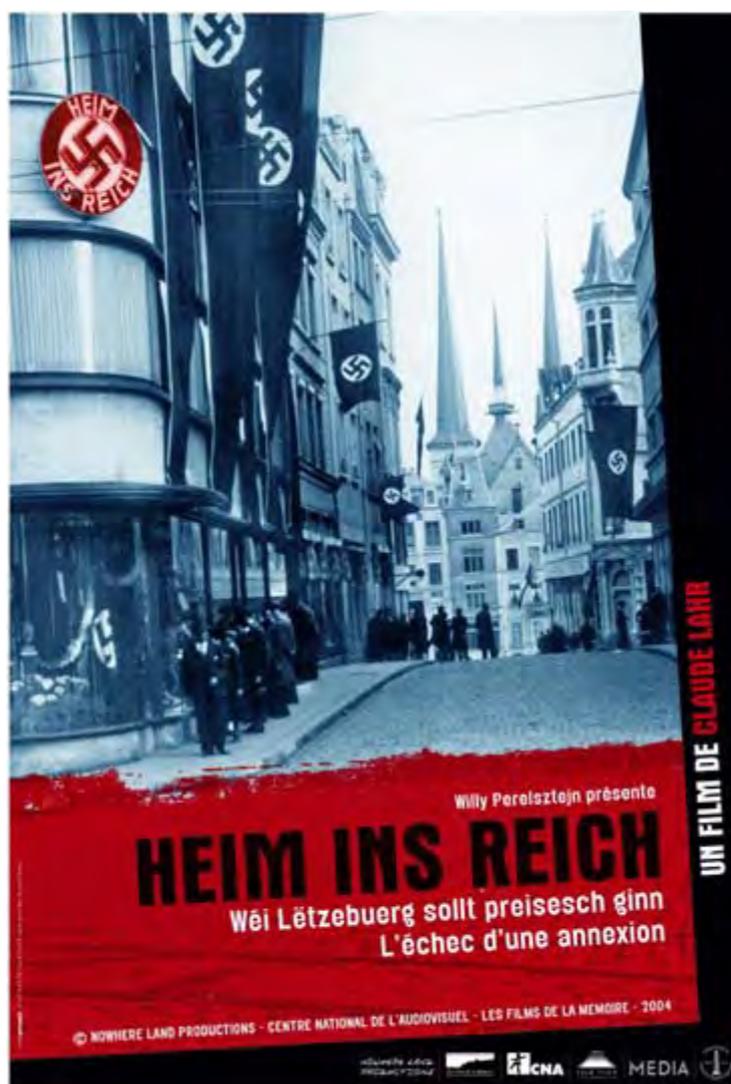


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1 - Synopsis

The invasion of the Grand-Duchy of Luxembourg by the German army in 1940 marked the beginning of a long ordeal for the Luxembourg people. For more than four years, the country was occupied by the Nazis, who were eager to destroy the country's independence and integrate the Grand-Duchy into the Reich.



*Avenue de la Porte Neuve (+/- 1941); photo: Tony Krier
© Photothèque de la Ville de Luxembourg*

The Luxembourgers had to be 'Germanised' by force. An entire nation saw itself exposed to merciless oppression. Those defending themselves in the name of freedom were jeopardising their lives as well as those of their loved ones. Nonetheless, resistance to the Nazi invaders kept strengthening throughout the years of occupation, thereby compelling the Germans to resort to ever more radical means.

The history of the Grand-Duchy under Nazi subjugation has left Luxembourg society profoundly scarred. Indeed, not all Luxembourgers were hostile to the Nazis. Some actively collaborated with the enemy not stopping short of betraying their compatriots.

Conversely, a handful of men and women made a far from obvious choice, and one that still commands respect: that of orchestrating acts of resistance that were of a nature to rouse the spirit of opposition within the Luxembourg people.



*Place d'Armes (1942); photo: Batty Fischer
© Photothèque de la Ville de Luxembourg*



*Avenue de la Liberté (31 mai 1941); photo: Tony Krier
© Photothèque de la Ville de Luxembourg*

The majority of Luxembourgers eventually rejected an annexation to Nazi Germany, causing the attempt to assimilate Luxembourg into the Third Reich to backfire. The German occupation of Luxembourg, more than any other period, fostered awareness on the part of the population of their true national identity.

Making use of numerous testimonies and documents, *Heim ins Reich* makes us relive these dark years when swastikas lined the streets of the Grand-Duchy. The witnesses are Luxembourgers that were personally as well as directly involved in the events they are relating.



Grosskundgebung au Limpertsberg
photo: inconnu © Photothèque de la Ville de Luxembourg

2 - The Second World War in Luxembourg - Some Reference Points

Chronology

see Gilbert Trausch: *L'Histoire du Luxembourg : Le destin d'un 'petit pays'*. Editions Privat : Toulouse, 2003

The main themes of the film

- The invasion: May 10th and the departure of the Grand-Duchess and government
- Gauleiter Simon
- First restrictive measures taken by the Germans and first arrests, the affair Gëlle Fra
- The politics of Germanisation in Luxembourg and the failed census of October 1941
- The collaboration: VDB, Ortsgruppenleiter, Wehrmacht volunteers and economic cooperation
- The fate of the Luxembourg Jews
- The Resistance: groupings, motivations, activities, and heterogeneousness of the various movements
- The general strike in response to enforced enrolment, repression and death sentences
- The objectors' hideaways
- The recruits on the Russian front, the deserters, and the fate of the prisoners of war in Russia
- The attitude of the Church
- The Liberation of Luxembourg
- The purification process: the arrests of the collaborators, the trials and the death of the Gauleiter

1939	Luxembourgers gather around the Grand-Duchess to celebrate the country's 100th anniversary with fervour.
10. Mai 1940	Germany violates Luxembourg's neutral status and invades the country. The Grand-Duchess and the government go into exile to Great-Britain, Canada and the United States.
Beginning of August 1940	A Gauleiter is appointed as the head of civil administration. His charge is to germanise the people of Luxembourg as swiftly as possible.
August to October 1940	The use of French is forbidden. Organs of State are dissolved. Political parties and unions are prohibited.
10 October 1941	The Luxembourgers turn a racial census organised by the Nazis into a referendum in favour of their mother tongue, their nationality, and ultimately their independence.
30 August 1942	The Gauleiter introduces compulsory military service for all young Luxembourgers born between 1920 and 1927.

30 August -2 September 1942	The Luxembourgers counter with a general strike that ends in bloodshed, as 20 patriots are gunned down at Hinzert. A twenty-first is beheaded in Cologne.
25 February 1944	23 Luxembourgish Resistance leaders are executed at Hinzert.
10 September 1944	The country is liberated by the Americans.
19 December 1944 - January 1945	The Germans make an offensive return, climaxing in the Battle of the Bulge. The north and east of the Grand-Duchy are ravaged.
14 April 1945	The Grand-Duchess returns from exile.



The Villa Pauly
photo: Romain Girtgen © CNA

The invasion: May 10th and the departure of the Grand-Duchess and government

At 4.35 in the morning of Friday, May 10th 1940, a mere two days before Pentecost, the German army crossed the eastern border of the country. Shortly afterwards, they entered the capital.

In the night, the government was notified of an imminent invasion and wasted no time in preparing the Grand-Duchess' departure for Lamadelaine. The plan was for all five ministers who made up the government to escape with her. In the event, only four succeeded. As France capitulated on June 22nd, the Grand-Duchess and ministers crossed Spain into Portugal. From there, the Grand-Duchess travelled to Great-Britain, the United States, and finally Canada. In going to London, she marked her choice of allies. Her family as well as two of the ministers would remain in Canada while the remaining two took up residence in London as from 1942 so as to be in close proximity to the other governments in exile. On

September 5th 1940, the Grand-Duchess broadcast her first message to her people by way of the BBC.

Gauleiter Simon



Rue de l'Eau (1941?); photo: Josef Schmithüsen © Service des Sites et Monuments nationaux

On July 24th 1940, the Oberkommando der Wehrmacht appointed Gustav Simon, Gauleiter of Koblenz-Trier, and elementary school teacher by profession, as the 'Head of Civil Administration in Luxembourg.'

On August 2nd, Hitler confirmed his appointment by issuing a Führererlass, which implied Simon's direct subordination to the Führer. Gustav Simon was inaugurated in office in the Place d'Armes on August 6th. Escorted by some 600 policemen, he made his first speech, stating his objectives for Luxembourg. In the first place, he meant to transform the Grand-Duchy, which he deemed too heavily influenced by the French language and culture, into a Germanic country.

First restrictive measures taken by the Germans and first arrests, the affair Gëlle Fra

6 August 1940	Under the authority of a 'Verordnung über den Gebrauch der deutschen Sprache im Lande Luxemburg', German becomes the sole official language. The decree does not only impose the use of the German language for administrative and official purposes, but also in everyday life. Thus, it is henceforth illegal to use phrases such as 'bonjour' or 'merci'. Instead, Luxembourgers have to use the 'Heil Hitler' greeting and say 'danke' when thanking someone.
31 January 1941	Family names are likewise to be Germanised ('eingedeutscht'). Such street names, surname and first names as have a French ring to them are replaced by German names. Shop signs and company names are translated into German.
18 February 1941	French berets must no longer be worn.



*The name of a street is changed while a German soldier is filming,
DR*

On October 20th 1940, the Nazis demolished the Gëlle Fra monument. This statue, put up in memory of Luxembourg volunteers in the French army during World War I, was considered highly offensive by the Germans. While the preparations for the demolition, a process that took several days, were in full swing, students of Athénée Grammar School, which was then housed in what is now the National Library building, came rushing out and started protesting. Several among them were shouting anti-German slogans. In the end, the Gestapo intervened and made a few random arrests. The students were questioned and beaten before being released from custody.

The politics of Germanisation in Luxembourg and the failed census of October 1941

The Gauleiter's politics of Germanisation did not limit themselves to altering people's as well as place names and dismantling the Gëlle Fra.

On October 10th 1941, the Head of Civil Administration resolved to undertake a 'Personenbestandsaufnahme', or racial census, containing, among other things, three insidious questions about mother tongue ('Muttersprache'), ethnic group ('Volkstumszugehörigkeit') and nationality ('Staatsangehörigkeit'). The Germans had the Luxembourgers understand that each of these questions was to be answered with 'German'. The Resistance, for their part, appealed to the population to reply with 'Luxembourgish'. The Germans, who had grown wary, performed some spot checks the night prior to the counting. On realising that a crushing majority of Luxembourgers had, indeed, answered the three pivotal questions with 'Luxembourgish', they cancelled the census.

The collaboration: VDB, Ortsgruppenleiter, Wehrmacht volunteers and economic cooperation



Gauleiter Simon under Hitler's portrait (on the set)

photo: Romain Girtgen © CNA

Even before Gustav Simon's arrival, pro-German movements had been making themselves heard. July 13th 1940 saw the founding of the Volksdeutsche Bewegung (VDB). The president of the group was Daniel Kratzenberg, German teacher at Athénée. The VDB brought together both Luxembourgers and Germans living in Luxembourg who were convinced of the desirability of National Socialism. The VDB proliferated the idea that Luxembourgers had the same history as Germans, and distributed fliers referring to the Klëppelkrich, reminding Luxembourgers that they had already combated the French, and for a cause presented as pro-German, too. Similarly, it was the VDB, who created the slogan 'Heim ins Reich' (Back to the Reich), and in so doing, summed up their agenda. Until the coming of the Gauleiter, the group was moderately successful. Being structured similarly to the national-socialist party, the VDB had its headquarters next to the Roude Pëtz, at the corner of the Grand-Rue and the Rue du Fossé.

As from 1941, the German authorities began to call for Luxembourg volunteers for the Wehrmacht. There are, however, no precise figures for the number of volunteers joining the Wehrmacht ahead of the introduction of military service.

Subsequent to Gustav Simon's arrival, VDB membership rose rapidly. This was partly due to the fact that civil servants and other professional groups feared that they might lose their jobs unless they signed up. Hence, most people went along out of fear rather than conviction.

So far little research has been done on the economic cooperation, yet there is no doubt that the industries, especially steel manufacturing, continued production for Germany, most notably the German war industry.

The fate of the Luxembourg Jews

At the beginning of the war, about 4,000 Jews lived in Luxembourg, part of whom had been in the country for generations, the other part being German refugees, who had sought refuge in the Grand-Duchy after 1933. Almost 2,000 of these Luxembourg Jews left in May 1940, while a further 600 were evicted in August 1940 and October 1941.

5 September 1940	The VDB (and not the Gauleiter) orders that all Jewish shops should be marked with the word 'Jew'.
September	Jewish pupils are banned from Luxembourgish schools.

1940	
April to May 1941	The Germans close and tear down synagogues in Luxembourg and Esch-sur-Alzette.
14 October 1941	Jews henceforth have to wear the Yellow Star.
From 16 October 1941	All 700 Jews (including new arrivals) who have not succeeded in escaping the country, are assembled in the former cloister of Cinqfontaines in the north of the country, ready for deportation to concentration and extermination camps. A mere 43 of them will survive.



*On the set
photo: Romain Girtgen © CNA*

The Resistance: groupings, motivations, activities, and heterogeneousness of the various movements

In the winter of 1940 to 1941, several resistance movements came into being. The groupings, which emerged from different backgrounds, did not necessarily share the same political views, but were united in the common purpose of getting rid of the Germans and liberating Luxembourg. Thus, there were groups issuing from a political party, like the communists, as well as social organisations, such as the boy scouts, students, or young workers. There being no mandatory military service in the country, firearms were few and far between, and the resistance groups were largely unarmed. More than anything, they were a clandestine force, operating mainly through fliers. In 1942, when the question of the so-called 'refractors' (i.e. those young men who conscientiously objected to joining the Wehrmacht) came to the forefront, the participants in the various resistance groups first

started to play a crucial role in the creation and supplying of hide-aways, or in devising escape routes out of the country.

The different resistance groups only consolidated into a Union in spring 1944.

After the Liberation, the resistance fighters exerted themselves to play a crucial part in the restoration of the government and the purification process.

The general strike in response to enforced enrolment, repression and death sentences

On August 30th 1942, Gustav Simon publicly announced the introduction of compulsory military service. Having had wind of this ordinance, the resistance fighters decided to call a general strike. In order to inform the population that nobody was to go to work or school on August 31st 1942, fliers were printed and distributed. The strike commenced in Wiltz in the morning and, from there, spread to the entire country. The Germans retorted savagely, arresting those alleged to have been responsible and sentencing them to death by court-martial ('Standgericht'). Consequently, twenty people were shot in September 1942 at the concentration camp Hinzert.

The objectors' hideaways

When military service became mandatory, a good many young men fled the country, be it to enlist with the allied forces or join the French and Belgian resistance movements. Others completed their training but did not return from their home leave. If, for some reason or other, they could not or would not go abroad, they went into hiding aided by resistance fighters or common citizens. For this purpose, a large number of special hideaways were created, with utmost secrecy, in forests, mines, churches and on farms. About two thirds of the objectors made use of this arrangement, which came at a prize: Discovery could mean death for both the young men and their helpers, as well as the dreaded deportation to the eastern border of the Reich ('Emsiedlung'). Nonetheless, a total of 3,500 out of the 10,200 young men that had been summoned managed to circumvent recruitment.



*Collaborators are arrested in Hollerich (11 September 1944)
photo: Tony Krier © Photothèque de la ville de Luxembourg*

The recruits on the Russian front, the deserters, and the fate of the prisoners of war in Russia

Those unable to escape enrolment by force were sent to the hell which was the eastern front, where they frequently deserted or ran over to the enemy. The others were taken captives after the Russian victory along with the Germans, and treated just like them. 1,004 Luxembourgers ended up in the camp of Tambow; only 838 of them came back home in 1945.

The attitude of the Church

The Catholic Church in Luxembourg kept relatively silent during the war, choosing not to take an official position on either the Jew question or the Nazi regime. On the one hand, the Bishop was bed-ridden and hence incapable of much active opposition; on the other, the Church saw the anti-religious politics of the Nazis as a threat to its very existence. All public religious manifestations, such as the Octave pilgrimage or the Echternach dancing procession ('Sprangprozession') were forbidden.

The Liberation of Luxembourg

In May 1944, allied air force began an attack on military targets in Luxembourg, including the railway stations in the City of Luxembourg and Bettembourg. On September 9th, the Americans penetrated into Luxembourg via Pétange. The next day, the capital was liberated. Amidst the American troops were Princes Felix and Jean, the latter having entered the Irish Guards in October 1942.

The government returned from exile on September 23rd and attempted to restore order in the country. The Grand-Duchess did not come home until April 14th 1945, after the Battle of the Bulge, which had ravaged the Oesling region in the winter of 1944 to 1945.

The purification process: the arrests of the collaborators, the trials and the death of the Gauleiter

Following the escape of the Germans, the Union Militia started putting into custody the collaborators as well as those Germans who had lingered behind. The purification process was to be long and difficult. The so-called political trials led to an unspecified number of prison sentences and twelve death sentences, only eight of which were carried out. In 1953, an amnesty permitted numerous collaborators to become re-integrated in society.

The Gauleiter was wanted for war crimes. A British officer uncovered him in Paderborn, where he was living under a false identity. Simon was imprisoned and a Luxembourgish delegation sent out for him. However, he was found hanged in his cell, before he could have been removed to a Luxembourg prison. The official cause of death was suicide; rumour, on the other hand, has it that he was assassinated.

3 – The witnesses interviewed in the film HEIM INS REICH

Mr Josy FELLENS (b. 1922)



A member of the Luxembourg League of Patriots ('Lëtzebuenger Patriote-Liga' L.P.L.), he was wanted by the Gestapo while still pursuing his clandestine activities. With the help of forged documents, he commuted by train between Brussels and Luxembourg in order to supply the Luxembourg Resistance with pamphlets and newsletters that were surreptitiously printed in Brussels, and to help political and racial refugees out of the country. It was he, who, in August 1942, brought back fliers urging the Luxembourgers to go on strike in protest against the enforced enrolment of young Luxembourgers in the German army. After narrowly escaping arrest, he spent the two final years of the occupation hiding in ever-changing locations.

Mr Victor FISCHBACH (b. 1923)



He was just about to finish secondary school when the invasion occurred, and tells us how this affected the schooling system, what with German textbooks and teachers gradually taking over, and native teachers being browbeaten into submission. At the close of 1942, he had to join the RAD (Nazi Labour Corp) on the island of Peenemünde, the very site where the Nazis were developing their secret V1 and V2 rockets. Mr Fischbach fed information on the tests to the Luxembourg Resistance; later, the installations were bombarded and damaged by the Allied Forces. Mr Fischbach was then force-enrolled in the German army, completed his training, and returned to Luxembourg on leave, where his parents had prepared a hiding place for him and a friend inside the Pfaffenthal parish church. There they remained, aided and abetted by the priest and sexton, until the Liberation thirteen months later.

Mrs Yvonne FRISCH-URBANY (b. 1923)



Mrs Frisch is the daughter of Dominique Urbany, one of the leading members of the Luxembourg communist party. Her parents took refuge in Brussels in the immediate aftermath of the invasion and started collaborating with the Belgian Resistance. Yvonne herself became involved with the communist Resistance movement in Luxembourg. Arrested on several occasions, she invariably had to be released on account of insufficient evidence. In August 1942, she was gaoled for several weeks following a raid against the underground communist party. After her release, she once more resumed work for the Resistance. In fact, she persevered right until the Liberation.

Mr Roger GASPART (1924-2003)



He was working at the Central Post Office in Luxembourg-City and took part in the strike of September 1942. He narrowly avoided the death penalty given his youth but spent a certain amount of time in various prisons and re-education centres, most notably Stahleck, before being force-enrolled. He suffered hell on the eastern front, and was only evacuated to Germany because of a battle injury. As a consequence, he did his utmost to be spared a return to the front. At the moment of

Liberation, he was recovering in a hospital in Bavaria.

Mr Erny GILLEN (1921-2004)



He was a student at Echternach Grammar School, where he befriended Raymond Petit, the founder of the L.P.L. Resistance group. He recalls the census of October 1941, a time when he was already actively engaged in the movement, as well as the vibrant activity – e.g. the making and distributing of pamphlets – that preceded the protest itself. He was eventually arrested and imprisoned, first in the Grund prison, then in the SS camp Hinzert, where he suffered interrogation at the hands of the

Gestapo. He got transferred to the concentration camps of Natzweiler and Dachau, but managed to escape as the Germans evacuated the camp fearing the approach of the Americans.

Mr Emile HEMMEN (1923)



Upon being enrolled by force in the German army, he decided, in agreement with his parents, to take the risk of desertion. Thanks to a contact in the Resistance, he found refuge on a farm at Hellange. It was here, in a barn, that the Linster family had furnished a little wooden chamber in the middle of a big haystack. Soon the steadily growing number of deserters called for the building of a second chamber right next to the original. These hideaways, which were, at one point,

accommodating eleven fugitives, effectively withstood a search by the German army.

Mr Jos HITTESDORF (b. 1920)



A member of the Resistance movement Red Lion of Luxembourg ('Lëtzebuenger Roude Léiw', L.R.L.), he volunteered to sabotage the railway line connecting Luxembourg to Germany. He loosened a rail under cover of darkness, causing a freight train to be derailed. When the Germans offered a 100,000-Reichmark-reward for any clue that might lead to his arrest, he ran off to France hidden in a petrol tank. In the summer of 1942, he joined the Maquis-de-la-Chartreuse movement and

engaged in fights around Grenoble in August 1944.

Mr Bernard JACOB (b. 1925)



He participated in the 1942 strike while still at grammar school. He was one of the last young men to be enrolled by force, in July 1944, subsequent to the Allied landing in Normandy. Sadly, he failed to find himself a hiding place, and therefore had to go to Germany for his RAD, which at that point in time counted as military training. By rights, he should have been granted home leave in October. However, Luxembourg being liberated by then, the Germans denied the Luxembourgers the break they were traditionally allowed prior to departing for the front! Instead, Mr Jacob was enrolled in the German army and relocated to the east. He witnessed the siege and surrender of Königsberg and was taken prisoner by the victorious Russians. He was sent to two prisoner-of-war camps before being finally able to return to Luxembourg in October 1945.

Mr Michel JANS (b. 1917)



Operating on behalf of the Resistance group L.P.L., he specialised in welcoming deserters after enrolment by force had been introduced in late 1942. He lived on a farm in the Oesling, where he contrived to create about a dozen hideaways, some of them underground, dug into the floors of barns or stables, either on his own premises or in neighbouring villages. He equally kept a troupe of pigs unbeknownst to the Nazi controllers. Up until the Liberation, he secretly slaughtered around fifty pigs to feed the deserters, whether they were living in his immediate care or not. Owing to the desertion of his own younger brothers, he himself had to go into hiding for the remainder of the occupation lest he be deported to eastern Germany ('Emsiedlung').

Mr Gaston JUNCK (b. 1923)



When he was force-enlisted in the German army, his parents provided a hideaway for him. The idea was that he would desert when coming back to Luxembourg for his home leave. Alas, given the multitude of desertions, the Germans withdrew their permission to allow Luxembourgers to go home for their leave, and Junck was directly posted to the Russian front. Having no intention of fighting on the German side, he took the risk of crossing to the other side. After serving in the Red Army for several months and spending some time in hospital, he finally became a prisoner of war at Tambow. In consideration of his loyalty to the Russian army, he was released soon after the German surrender in May 1945 and brought back with him the long list of his compatriots that were still in captivity at Tambow without the knowledge of the Luxembourg authorities.

Mr Pierre KERGEN (b. 1919)



A member of the L.P.L., he found himself looking after the deserters as from late 1942. He created two special hideaways dubbed bunkers, underneath the bread-oven and hidden below the straw in the barn, respectively. With the help of acquaintances and other Resistance-fighters, he succeeded in running a whole network of hiding places that extended over a number of villages. He subsequently engaged in some high-risk activities, to wit, clandestine nocturnal getaways to Belgium in defiance of the German patrols. Luxembourg refugees were hidden in forests in the Belgian Ardennes, making room for new deserters. Very often, they had previously joined the Belgian underground fighters.

Mr Nicolas KOOB (b. 1928)



Following the desertion of his two elder brothers, he and his family were relocated by force to Silesia, eastern Germany. Despite his youth, he vividly recalls the manner in which they were treated, as well as everyday life in the camps. He recollects in particular being hauled to new camps at regular intervals lest the Luxembourg deportees became too friendly.

Mrs Margot KREMER-ENGEL (b. 1922)



She remembers the beginning of the forced Germanisation, like for instance the replacement of French by German proper and place-names, the constant prompting of the young to join the Hitler Youth ('Hitlerjugend') or civil servants to become members of the VdB. Her husband worked at the steel plant of Schifflange and took part in the 1942 strike. He was then deported to the SS camp Hinzert, leaving her to try to survive by keeping a low profile.

Mrs Berthe LINSTER



Her eldest brother was involved with the Resistance; the rest of the family likewise ended up fighting the Nazis with their whole strength, as their farm became a haven for deserters. She reminisces about the problem of feeding the eleven fugitives that were eventually hiding in their barn, and speaks of the code of discretion and vigilance that family members had to live by. She moreover evokes the Liberation and the longed-for end of a life riddled with relentless pressure and danger.

Mr Paul MARGUE (b. 1923)



He was the son of Minister Nicolas Margue, who, unlike the other government members, proved unable to leave the country with his family on the morning of May 10th. They had in fact been late and were turned back at the Belgian border. Later, Paul got expelled from grammar school for refusing to join the Hitler Youth. He had to do his RAD, which took him as far afield as Greece. In September 1942, the Margues, who were deemed anti-German, were among the first families to be relocated by force to eastern Germany. They remained there until the end of the war.

Mr Ady MERGEN (b. 1925)



Force-enlisted, he completed his military training in Austria, and then came back to Luxembourg for a couple of days preceding the fateful departure for the front. Thanks to his neighbour, who had contacts in the Resistance, he opted for desertion. One night, Resistance-fighters surreptitiously conducted him to the Hondsbësch, a working mine near Niederkorn. There was no activity there during the day, and the L.R.L. had constructed a hideaway in an abandoned part of the mine, which, at one point towards the end, housed 122 deserters. Mr Mergen did not leave his recess for nine months at a stretch. He recalls the amazing logistics required to nourish the runaways unnoticed; similarly, he speaks of the tensions, the fears, and the extraordinariness of daily life in the utter darkness and silence.

Mr Jos MEUNIER (b. 1917)



He worked at the laboratory of the steel plant in Differdange. A former boy-scout – the Nazis had disbanded all organisations that rejected their rules – and a member of the Luxembourg Freedom-Fighters ('Lëtzebuerger Fräiheitskämpfer', L.F.K.), he was one of 300 Resistance-fighters arrested by the Gestapo in a raid brought on by betrayal in November 1941. He was incarcerated, first in the Grund, and then at SS camp Hinzert, where he was mistreated during interrogations. In February 1944, he was among fifty Luxembourg Resistance-members sentenced to be shot in reprisals. At the end of the day, the Nazis only executed half of them, and Meunier escaped with his life. Afterwards, he successfully ran away from an aerial base, where he had been assigned to work.

Mr Julien MEYER (b. 1923)



He recalls the measures that affected the Jewish community from the inception of the Civil Administration, most notably Jews losing their jobs, their bank accounts being frozen, and their possessions confiscated. Having lost his position in his father's textile shop, Meyer became a secretary to the Israeli Consistory. He helped organise bus or train convoys carrying the Luxembourg Jews to Belgium, France, and sometimes Portugal. Although he mentions the fact that the clergy

contributed to propagating a certain religious anti-Semitism in the 1930s, he also insists that countless Luxembourgers were helping persecuted Jews during the occupation. When, in the course of 1941, Nazi-pressures on Jews became more menacing, the Meyer family chose to leave the country. They sought refuge in the south of France, where Mr Meyer got involved with a group of the Secret Army ('Armée secrète'), a branch of the French Resistance.

Mr Aloyse SCHILTZ (b. 1918)



A one-time member of the now prohibited boy-scouts, he sided with the Resistance from the very outset. When he realised that he was being watched by the Gestapo, he decided to leave the country. In this he was assisted by 'ferryman' Albert Ungeheuer. He transited in France, Spain and Portugal, and signed up with General de Gaulle's army, the 'Cadets de la France libre', in London. After a period of intense military training, he parachuted into the French Ardennes in order to help the Maquisards fight the Germans. In the end, Schiltz was among the American soldiers liberating Luxembourg-City on September 10th, 1944. In the aftermath, he was made a commander in the grand-ducal Guard, and put in charge of the firing squads that dispatched those Luxembourgish who had been sentenced to death.

Mr Josy SCHLANG (b. 1924)



As a Jew, he lost his job as a hairdresser right from the beginning of the Civil Administration. Like a great many fellow Jews, his parents had no awareness whatsoever of the danger to which they were exposed. Towards the end of 1941, the family was transported to the ghetto of Lodz (Litzmannstadt), in the east. It was there that Josy Schlang saw his loved ones for the very last time. He was removed to the extermination camp Auschwitz, but survived thanks to the combined effects of his youth and robust health. As the Russian troops were approaching, the Nazis abandoned the camp and took the prisoners to Mauthausen, Austria, in the infamous 'death march', which cost the lives of hundreds of prisoners. Mauthausen turned out to be even more horrific than Auschwitz. Schlang was to stay there until he was liberated by the Americans in May 1945, the sole surviving member of his family.

Mrs Hélène SCHMITT-FLAMMANG (b. 1925)



At the time of the war, she was a student at the Girls' Grammar School in Esch/Alzette. She relates that French was taken off the timetable, and the Third Reich glorified in History lessons, and that students had to sustain as much pressure as teachers. With the agreement of her parents, she joined the League of German Girls ('Bund deutscher Mädel', BdM), as did the majority of pupils. The Nazis had, indeed, decreed that anyone who did not do so would be expelled from the school. It was a difficult choice to make for those hoping for a degree, especially should they happen to be in their final year. In September 1942, Hélène took part in the strike: like most of the pupils at her school, she walked out of the classroom, mid-lesson. By way of punishment, she was sent, along with sixty other girls, to a youth and education camp at Adenau, Germany for three months. Upon her return, she got expelled.

Mrs Madeleine WEIS-BAULER (b. 1921)



She was an active member of the L.F.K. Resistance group, her main mission being to collect French currency for wanted Resistance-fighters or other young people who wished to leave the country unnoticed to go to the south of France. The only currency allowed in Luxembourg was the Reichsmark, and any monetary fraud carried the death penalty. When the leaders of the L.F.K. were arrested and executed by the Nazis, ferryman Eugène Léger offered to take her to France in stealth. However, both of them were betrayed and arrested by the Gestapo. Mrs Weis was put through a series of German prisons as well as an arms factory, where she sabotaged the shells she was told to manufacture. Later, she was transferred to the women's concentration camp Ravensbrück and, next, the hell which was Bergen-Belsen, where she was released by the British.

4 – Interview with Claude Lahr

Why make this film?

I first became interested in making a documentary on Luxembourg under German Occupation while working on *Stol – Un siècle d’histoire sociale et industrielle dans le Bassin minier luxembourgeois*. The research called for by this film saw me immersing myself in the study of Luxembourgish history, making me realise for the first time the crucial role played by the Occupation in the country’s recent past. When Willy Perelsztejn, a Brussels-based film producer, suggested I do a project on the dark years spent under the Nazi yoke, I was, as it were, already in the starting blocks. Other than my historical interest for this period, which, more than any other, shaped Luxembourgers’ consciousness of their national identity, two facts were kindling my motivation. For one thing, for all the sixty years that had elapsed, there existed no documentary that covered every aspect of the German Occupation in the light of latest historical findings, and that was moreover as objective as the subject matter permitted. The next step was to seize what might very well turn out to be the final opportunity to hear it from the survivors themselves, those precious contemporary witnesses destined to become ever scarcer as the years go by.

What was the shoot like?



Claude Lahr on the set
photo: Romain Girtgen © CNA

I did *Stol* deliberately choosing not to resort to interviews. When it came to *Heim ins Reich*, however, we knew that film was going to be structured around interviews, the survivors’ testimonies becoming the mainstay of the narrative, and the very fact that the speakers had been actively involved in the events lending particular authority to the film. Although pre-production entailed the usual preparations, i.e. the search for witnesses and for archive footage, it was obvious that the former task would prove the more difficult and time-consuming.

It goes without saying that an octogenarian is not to be approached in the same way as a historian or politician. What is needed is tact, and the ability to convey to the interlocutor the importance of the endeavour as well as the seriousness of its nature. What was required above all was to earn their trust. I therefore used as a starting point the information I had received from groups such as the Friends of various Concentration Camp Victims Foundations, the League of Political Prisoners and Deportees, and the Federation of those Enrolled by Force. The Documentation and Resistance Research Centre ("Centre de documentation et de recherche sur la résistance") was a likewise valuable tool, especially for tracing former Resistance-fighters. Further information was supplied by historians, acquaintances, and witnesses I had already contacted. I short-listed some sixty people, twenty-six of whom were finally interviewed. The interviews were shot in series of four, each being followed up with more research on my part. The process of finding the witnesses and shooting the interviews spread over three years.

What were the main obstacles?

Everybody had warned me that interviewing elderly people, and Luxembourgers at that, who are wary by their very nature, was going to be far from easy, in particular since the topic of the interviews continued to be awkward despite the decades that had gone by... However, those people could not have been more mistaken. As soon as the cameras started rolling, it became clear to us that our interviewees had an enormous need to share their memories, and that they were anxious for their accounts to be as detailed as possible. A single interview not seldom led to three or more hours of footage, which meant that the interview-challenge had been met and mastered and that there would be an abundance of material for the film. The downside of this only became obvious when we found ourselves in the cutting room with over eighty hours of testimonies that needed to be selected in stages and edited down to a two-hour piece. It was a task that was both gloomy and fascinating, given the sheer amount of time that was spent contemplating the at times unbearably harrowing and haunting stories of so many individuals. As a result, the first stage of the editing process took much longer than expected.



*Shooting the train sequence
photo: Romain Girtgen © CNA*

The duration of the entire venture was in fact a problem in its own right. Having invested weeks in editing the interviews we now had to insert the archive footage and then select and shoot the photographs we wished to use in the film. Throughout the four years that passed between the first interview-shoots and the end of the editing process, not losing heart was a major issue.

What touched or surprised you most?

My deepest emotions were tapped during my encounters with the contemporary witnesses. Their openness, their willingness to share their experiences, and the energy they summoned in order to do so never failed to move me afresh. My thanks go to these extraordinary interlocutors for bringing me into a world that lies sixty years back, and which carries within itself the echo of a pain that is often beyond the reach of words. Each person I came into contact with had a unique destiny, one that took him or her down a different path, yet a path that was invariably lined with sorrow of a nature to defy human endurance in the face of suffering. Being plunged into a period marked by so many tragedies and so much injustice proved a most enriching human experience, an incentive to reflect upon my own life, as well as a lesson in humility. It was a lesson in respect for those who risked their lives for the ideal of freedom, and in the name of solidarity with their fellow-citizens.

There was also a pleasant surprise in the guise of archive images or rather archive films, thanks to the CNA's collection of amateur films. The Nazis were not exactly fond of reports on the province of Luxembourg and we had retrieved what few newsreels of direct

relevance to Luxembourg were to be had in the German archives. I had already resigned myself to the dearth of archive material when the resources of the CNA yielded a treasure trove of amateur footage from that epoch. The use of these films to a degree made up for the absence of professional reels.

Why did you decide to insert re-enacted scenes?



*Claude Lahr and the
"Gauleiter" on the set
photo: Romain Girtgen © CNA*

One of the film's difficulties consisted in the unlikelihood of the archive footage to illustrate all the themes that needed to be broached. Thus, it stands to reason that the clandestine and frequently nocturnal activities of the Resistance-fighters had not been committed to film. In order to solve this problem, I had intended right from the beginning to use two types of contemporary images. On the one hand, there were going to be views of places with symbolic meaning, such as the Villa Pauly, the seat of the Gestapo, to convey the repression against the Resistance, the cloister of Cinqfontaines, to picture the persecution of the Jews, Oesling landscapes to evoke the deserters in hiding, etc. Simultaneously, we shot re-enactments principally located in the reconstructed office of Gauleiter Gustav Simon, who was himself played by an actor. The Gauleiter being a narrative key-figure, I chose to use him as a formal thread through the film. We recreated an office for him in a room at the Cercle Municipal, whose decoration suited our purposes. We furthermore shot some interior and exterior night sequences so as to illustrate certain facets of the Resistance thereby compensating for the lack of archive footage.

Are there any subjects related to the Occupation that do not figure in the film?

Any subject not included in the film was discarded either because it was judged redundant or because it was not indispensable to overall comprehensibility. Hence, the film does not mention forced labour ('Reichsarbeitsdienst' – RAD) as it might be said to prefigure enrolment by force. For reasons of running time, we were likewise unable to recount the fate of the Company of Volunteers ('Compagnie des Volontaires'), this Luxembourg 'army', for whom the Nazis held in store a most dramatic destiny. These topics will however be dealt with in the bonus section of the DVD.

Other themes, like the role and activities of those Luxembourgers who voluntarily enlisted in the German army or even the SS, were omitted seeing as not sufficient historical research has yet been carried out.

In the final analysis, there exist also topics, which, despite being better explored, do not easily lend themselves to documentaries, owing to a shortage of archive materials or of witnesses happy to come forward. This is most notably the case whenever the issue of collaboration comes up, a subject that is treated in the film, albeit rather briefly and reflected largely through the collaborators' victims.

Are there any taboo issues regarding the Occupation?

In the course of the conversations or interviews, I was not conscious of coming across any topic that might be called taboo, except perhaps for the odd moment of reserve or demureness, if a souvenir was too painful. I was rather struck by the frankness of most of my interviewees, and by the way in which they cut to the chase, as it were. Having said that, one does still sense traces of resentment and disappointment in a lot of people, especially where personal matters were concerned. Moot points include the attitude of the government in exile (still harshly condemned by a good many political deportees), the collaborators, too many of whom had been let off too lightly, according to some people, the conflicts between Resistance-fighters and those drafted by force, and divergences among the members of the Resistance themselves. As a matter of fact, there is a great amount of conjecturing as to who betrayed the cause, who was a mere turncoat, who was in it for the medals while being hardly more than a sham, etc.

How is the film likely to enhance our comprehension of this period in our nation's history?

There has been a lot of talk about the merits and limits of so-called oral history, i.e. the contribution of personal testimonies to historical research. It is up to the historian to analyse the pros and cons of this procedure. The documentary film depends on such testimonies for its very existence. In return, it tells a story jigsaw-fashion by combining multiple points of view and individual fates. I believe that the interviews lend the film a dimension of authenticity, as well as an emotional charge, both of which help focus the spectator's interest. I also reckon that we are not accustomed to seeing such poignancy and genuineness in a Luxembourgish picture. Seeing how little is known about the history of Luxembourg under German Occupation, both in the Grand-Duchy and elsewhere, it is imperative that every detail pertaining to that pivotal period in our past should be illuminated.



*Claude Lahr and cinematographer
Stéphane Patti in front of the Villa
Pauly*

photo: Romain Girtgen © CNA

Yet *Heim ins Reich* goes beyond this purely historical and local concern, to tackle a much more universal theme: that of the submission of one nation to another, and that of resisting a totalitarian regime.

5 – Technical Index

Claude Lahr (writer and director)

A graduate of the Institut national supérieur des Arts et du Spectacle (INSAS) in Brussels, where he studied directing and producing, Claude Lahr has acted as assistant-director and production manager for numerous commercial spots and films in both France and Belgium.

Director - filmography :

1997 : *Les industries de l'eau* (10 min.)

Made for the Luxembourgish pavilion at the Lisbon World Expo '98
(Centre national de l'audiovisuel)

1998 : *Stol* (76 min.)

(Samsa Film, Centre national de l'audiovisuel, CLT-UFA)

1998 : *Habiter sur le Plateau de Kirchberg* (6 min.)

(Fonds d'Urbanisation et d'Aménagement du plateau de Kirchberg, Concept Factory, Arthésia)

1999 : *Portrait d'artiste : Moritz Ney* (17 min.)

(Samsa Film)

2001 : *Les routes du thé* (30 min.)

(ARTE France, Les Films de la Mémoire, La Huit Production)

Prix Images d'argent dans la catégorie "Métiers", Festival de Pézenas (Octobre 2001)

2004 : *Heim ins Reich – The Grand Duchy of Luxembourg's failed incorporation into the 3rd Reich* (120 min.)

(Nowhere Land Production, Centre national de l'audiovisuel, Films de la Mémoire)

Miscellaneous publicity spots for the Luxembourgish Green Party election campaign, the Académie Internationale des Arts et des Collections, the Luxembourg Postal Service, and the Luxembourg Armed Forces.

Willy Perelsztejn (producer) – Nowhere Land Productions / Les Films de la Mémoire

He is the founder and managing director of Les Films de la Mémoire, as well as the founder and managing director of Nowhere Land Productions, the Luxembourg branch of Les Films de la Mémoire.

Willy Perelstejn abandoned his position as a legal and tax adviser with Kredietrust for a



*Claude Lahr and cinematographer Stéphane Patti (with the camera)
photo: Romain Girtgen ©CNA*

career in cinema.

In 1993, he participated in the EAVE (Entrepreneurs de l'Audiovisuel européen) programme. Since 1997, he has been a member of the Conseil Supérieur de l'Audiovisuel de la Communauté française de Belgique, and since 1998, he has moreover acted as president of the ARPF (Association des Réalisateurs Producteurs de Films) in Belgium.

Producer - filmography:

1990 : *Escape to the Rising Sun* (Directed by Diane Perelsztejn) (Prix de la Ville de Strasbourg & Prix des Universités, 19e Festival du film de Strasbourg, Institut international des Droits de l'Homme, 1991) - 1994 : *L'espoir pour mémoire* (Directed by Jorge Amat) - 1995 : *Rhodes Nostalgie ; La bande dessinée a 100 ans* (Directed by Diane Perelsztejn) (Grand Prix pédagogique, XXIème Festival international du Film d'art et pédagogique, Maison de l'Unesco, Paris) - 1996 : *Chocolat mon amour* (Directed by Christophe Fraipont) - 1998 : *D'Auschwitz à Jérusalem* (Directed by Michel Mees) (Grand Prix historique au XXIIe Festival international du Film d'art et pédagogique, Maison de l'Unesco, Paris) - 2001 : *Robert Fortune, le voleur de thé* (Directed by Diane Perelsztejn) - 2001 : *La mission de Victor Martin* (Directed by Didier Roten) – 2004 : *Heim ins Reich* (Directed by Claude Lahr)

Joy Hoffmann (producer)

An English teacher and animator at the Ciné-Club 80, a co-founder of Utopia cinema and the Utopia plc, and a film critic on the television programme Zinomag, Joy Hoffmann gave up teaching in 1990 for a full-time position at the Centre national de l'audiovisuel, where he is in charge of the film department. Among other things, he produces documentary films and edits books on cinema.

Producer - filmography:

1992 : *De Stau* (Directed by Anne Diederich) – 1992 : *D'Päerdscoursen zu Dikkrech* (Directed by Bernie Zeches) - 1993 : *Biller aus enger onroueger Zäit* (Directed by Bernie Zeches) - 1995 : *Sentimental Journey* (Directed by Geneviève Mersch) – 1995 : *Eng Kinnigin an der Kathedral* (Directed by Tom Alesch) - 1996 : *Iwwer an eriwwer* (Au milieu coule une frontière) (Directed by Geneviève Mersch) – 1997 : *Vu Feier an Eisen (de fer et de feu)* (Restauration) – 1998 : *lechternach am Spigel vun 100 Joër Archivfilmer* (Directed by Bern Thill, Stéphane Caboche) – 2001 : *Ech war am Congo* (Ma vie au Congo) (Directed by Paul Kieffer) – 2001 : *Histoire(s) de Jeunesse(s)* (Directed by Anne Schroeder) – 2002 : *D'Lëtzebuenger am Tour de France* (Directed by Paul Kieffer) – 2003: *Ons Arméi* (Directed by Cathy Richard et Tom Alesch) - 2004 : *Heim ins Reich* (Directed by Claude Lahr) – 2004 : *René Deltgen, der sanfte Rebell* (Directed by Michael Wenk)

Books:

1995 : *Germaine Damar, ein luxemburger Star im deutschen Kino der 50er Jahre*, Centre national de l'audiovisuel

2003 : *René Deltgen – eine Schauspielerkarriere*, Centre national de l'audiovisuel



Shooting in front of the Villa Pauly
photo: Romain Girtgen ©CNA

Viviane Thill (producer)

A trained translator, Viviane Thill has worked for the Centre national de l'audiovisuel since 1996. A film critic for *Le Jeudi*, *Forum* and *Zinemag*, the co-author of a book on Oliver Stone, published in French by Rivages in 1996, and the author of a script based on the novel *Perl oder Pica* by Jhemp Hoscheit, she is in charge of documentation, the film database and the collection of amateur films. She also co-

produces documentaries and edits books for the CNA.

Producer - filmography:

1997 : *Vu Feier an Eisen (de fer et de feu)* (Restauration) – 1998 : *Iechternach am Spigel vun 100 Joër Archivfilmer* (Directed by Bern Thill, Stéphane Caboche) – 2001 : *Ech war am Congo* (Ma vie au Congo) ((Directed by Paul Kieffer) – 2001 : *Histoire(s) de Jeunesse(s)* ((Directed by Anne Schroeder) – 2002 : *D'Lëtzebuerger am Tour de France* ((Directed by Paul Kieffer) – 2003: *Ons Arméi* ((Directed by Cathy Richard et Tom Alesch) 2003 : *Tony Rollman, une aventure européenne* ((Directed by Delphine Kiefer)

Books:

1995 : *Germaine Damar, ein luxemburger Star im deutschen Kino der 50er Jahre*, Centre national de l'audiovisuel
2003 : *René Deltgen – eine Schauspielerkarriere* ,Centre national de l'audiovisuel

Stéphane Patti (cinematographer)

Stéphane Patti lives and works in Paris. He is a graduate of the cinematography department at the Ecole Nationale Supérieure Louis Lumière, and holds a BTS in Electrotechnics. Since 1994, he has contributed to countless productions in France and Belgium, first as electrician, assistant cameraman, then as director of photography.

His most recent films are : *Heim ins Reich* (Directed by Claude Lahr, 2004) ; *Marco* (feature film by Rainer Oldendorf), *L'amour étranger* (feature film by Patrick Rulfo). Documentaries include *Robert Fortune, le voleur de thé* (Directed by Diane Perelsztejn 2002), *Les routes du thé* (Directed by Claude Lahr 2002), *La mission de Victor Martin* (Directed by Didier Roten 2001), *Bakary et les autres* (Directed by Corine Garfin) et *Nocturne* (Real: Chris Morin). In addition, Stéphane Patti has contributed to several short films, and numerous music videos and commercial spots.

Thierry Faber (editor)

After getting degrees in History and History of Art, Thierry Faber went on to study Editing and Multimedia at the Institut des Arts de Diffusion. Since then he has worked on publicity spots for Mobilité.lu, Valorlux and Volvo, educational films, such as *Da Lass*, 'making of' featurettes, most notably about *Troublemaker*, etc. He has also lent his services to RTL Télé Lëtzebuerg, and created a station identification package for TangoTV. In 2003, Thierry Faber was awarded the prize for best technical contribution at the Luxembourg Film Prize.

Editor - filmography

1999 : *Les amazones* (Directed by Elisabeth Clauss) - 2000 : *Ech war am Congo* (Ma vie au Congo (Directed by Paul Kieffer) - 2001 : *Cap vers l'Avenir* (Directed by Christian Delcourt) - 2002 : *D'Lëtzebuenger am Tour de France* (Directed by Paul Kieffer) - 2002 : *Ligne de vie* (Directed by Christophe Wagner) - 2002 : *Un combat* (Directed by Christophe Wagner) - 2003 : *If not why not* (renfort) (Directed by Dan Wiroth) - 2003 : *The'd Johannis* (Directed by Christophe Wagner) – 2004 : *Heim ins Reich* (Directed by Claude Lahr)

in post-production :

Doheem (Directed by Christophe Wagner) – *Les maîtres du vent* (L'orgue de Dudelange) (Directed by Claude Lahr) – *Le Manie-Tout* (Directed by Georges Le Piouffle)



On the set

photo: Romain Girtgen ©CNA

Carlo Thoss (sound)

He is a graduate of the Institut des Arts de la diffusion (IAD) at Leuven.

Films (Sélection):

1999 : *Une liaison pornographique* (Directed by Frédéric Fonteyne) - 1999 : *Jaime* (Directed by Antonio Pedro Vasconcelos) - 2000 : *Shadow of a Vampire* (Directed by E. Elias Merhige) - 2003 : *Girl with a Pearl Earring* (Directed by Peter Webber) - 2003 : *Im Anfang war der Blick* (Directed by Bady Minck) - 2003 : *J'ai toujours voulu être une sainte* (Directed by Geneviève Mersch) - 2004 : *La femme de Gilles* (Directed by Frédéric Fonteyne)

Philippe Vandendriessche (sound)

Films (sélection):

1985: *Permeke* (90 min.) (Directed by Henri Storck) - 1992 : *Servaisgraphia* (Directed by Benoît Peeters) - 1994 : *Taxandria* (Directed by Raoul Servais) - 1994 : *Le pendule de Madame Foucault* (Directed by J-M Vervoort) - 1997 : *Des heures sans sommeil* (Directed by Ursula Meier) - 1999 : *Echo* (Directed by Frédéric Roullier-Gal) - 2000 : *Bzz* (Directed by Benoît Feroumont) (Sélection officielle au festival de Cannes, Grand Prix du Festival

d'Annecy) - 2000 : *Tous à table* (Directed by Ursula Meier) (Prix du Public à Clermont-Ferrand) - 2000 : *L'amour en suspens* (Directed by Herman Van Eyken) - 2001 : *Le vélo de Ghislain Lambert* (Directed by Philippe Harel) – 2004 : *Heim ins Reich* (Directed by Claude Lahr)

Philippe Kohn (sound)

After completing his studies at the Institut des Arts de la Diffusion, Philippe Kohn worked as boom operator on a number of feature-length films in Luxembourg including *J'ai toujours voulu être une sainte* (2002) by Geneviève Mersch, *Twin Sisters* (2003) by Ben Sombogaart et *La femme de Gilles* (2004) by Frédéric Fonteyne.

Philippe Kohn moreover acted as sound engineer on:

1999 : *D'Tata Ännchen* (Directed by Tom Alesch) - 2000 : *Electric Theatre* (Directed by Andy Bausch) - 2001 : *Histoire(s) de jeunesse(s)* (Directed by Anne Schroeder) - 2002 : *Le club des chômeurs* (Directed by Andy Bausch) - 2004 : *Heim ins Reich* (Directed by Claude Lahr)

Philippe Mergen (sound)

He trained as a sound engineer at the Institut des Arts de Diffusion in Leuven, and holds a Master's degree in Music Technology from the University of York in Great Britain. Philippe Mergen has created soundtracks for a TV station identification package, produced musical events and live concerts, being a member of several bands, and composed the music to short films. He has been the head of the sound department at the Centre national de l'audiovisuel since 2003.

Productions:

2003 : *Paul Sontag – Histoires Opnamen aus de Joren 1945-1966* (Centre national de l'audiovisuel)

In production :

Jean-Pierre Kemmer (Centre national de l'audiovisuel) - *Léon Moulin* (Centre national de l'audiovisuel)

Filmography :

2003 : CD Audio *Ons Arméi* (Centre national de l'audiovisuel) - *Tony Rollman, une aventure européenne* (Directed by Delphine Kiefer) - 2004: *René Deltgen, der sanfte Rebell* (Directed by Michael Wenk) - 2004: *Heim ins Reich* (Directed by Claude Lahr)



*The Gauleiter's office (originally situated in the Arbed building) has been recreated at the Cercle municipal
photo: Romain Girtgen © CNA*

Lingo (composers)

Lingo is André Dziezuk (composition, programming, synthesisers, saxophone, hautboy), and Marc Mergen (composition, programming, synthesisers, guitar, bass guitar).

André Dziezuk has been interested in music from a very young age, gathering stage experience in his father's dance orchestra. He received classical training at the Conservatoire de Metz, where he studied hautboy and chamber music, and won several first prizes. Simultaneously, he read at the Faculté de Lettres de Metz, and he got a bachelor's degree as well as a CAPES – the French equivalent of a British PGCE – in musicology, graduating as a secondary school teacher in 1990. Fascinated by all kinds of music, he initiated himself to jazz, developing a particular fondness for the saxophone. After collaborating on Pazpatu and Muspili with Sascha Ley, he founded the band LINGO with guitarist Marc Mergen. He has also co-released several collections centred on the recorder for Editions Fuzeau, a publishing house specialising in Musical Pedagogy and is currently writing a book on contemporary music together with journalist Ariel Kyrou.

Marc Mergen began playing the guitar aged fourteen, and gained stage experience performing with different types of bands. His interest in electronics and computer technology led him to discover the music-making potential of synthesisers and computers. Without neglecting the guitar, he started to use the synthesiser in order to explore new possibilities of sound. At the age of twenty, he studied jazz, first at diverse workshops, and then at the Luxembourg School of Music, where he took classes in harmony and jazz guitar. Since then, he has worked with the likes of André Mergenthaler, Gast Waltzing, Michel Pilz and Luciano Pagliarini. After collaborating with the singer Sascha Ley for six years, he founded the band LINGO with the saxophone-player André Dziezuk. He has worked within the domains of sound, composition, and multimedia programming for projects organised by the Centre de Technologie de l'Education.

Music for the original soundtrack of *A Pornographic Affair* (dir. Frédéric Fonteyne, 1999), ballet for the show *Mir maachen d'Bréck* by Jemp Schuster (1999), music for original soundtrack of the multimedia show *Liichtjoren* produced by the Centre national de l'audiovisuel (2000), music for a commercial spot for the Luxembourg Army (2001), music for the featurette on Luxembourg shown on the occasion of the Grand Duchy's hosting of the Grand Start of the Tour de France in 2002, music for the archive documentaries *Les funérailles d'Emile Mayrisch* (1928) and *Contrôle du marché* (1938) (2002-2003), music for the original soundtrack of *Heim ins Reich* (dir. Claude Lahr, 2004), music for the original soundtrack of the documentary *René Deltgen, der sanfte Rebell* (dir. Michael Wenk, 2004)

Raoul Nadalet (sound mixer)

Originally a musician, Robert Nadalet has tried his hand at everything to do with creating and composing audiovisuals, from images to colour to sound to music. He founded the company Espera Productions, which assures every single aspect of post-production.

Editor/mixer - filmography :

Carreaux de mine (Directed by Anne Schroeder) - *Rockin' warriors* (Directed by Andy Bausch) - *If not, why not* (Directed by Dan Wiroth) - *Black Spring* - *Ons Arméi* (Directed by Cathy Richard et Tom Alesch) – *Monsieur Warum* (Directed by Andy Bausch)

Director - filmography :

11 VJ-introduction clips for the launch of TangoTV, miscellaneous publicity spots for the Ministry for Female Promotion, and Le Foyer Insurances, an introduction film for the children's home Kannerhaus Jean, La musique romaine (Sites et Monuments / Roman Museum, Echternach)

As arranger : Publicity spots for BCEE, Maggi, Cynar, Maastricht, Domaine Thermale Mondorf, Rosport, Le Foyer, and promotional films for Mauritius Freeport, Johansson and Paul Wurth

Paul Dostert (historical adviser)

After reading History and English Literature at university, Paul Dostert did a scientific dissertation called "Die Volksdeutsche Bewegung in Luxemburg während der nationalsozialistischen Besetzung. Ihre Entstehungsgeschichte und Entwicklung" as part of his teacher training (unpublished). He then taught at the Lycée technique d'Esch-sur-Alzette and the Lycée de Garçon in Luxembourg-City for a couple of years, before doing a PhD on Luxembourg and German Occupation Politics titled 'Luxemburg zwischen Selbstbehauptung und nationaler Selbstaufgabe. Die deutsche Besatzungspolitik und die Volksdeutsche Bewegung 1940-1945'. The work, which has since gone out of print, was published in Luxembourg by ISP in 1985. In 1997, Paul Dostert was commissioned by the Ministry of State to restructure the archives and library of the Conseil national de la Résistance into a documentation and research centre specialising in the Resistance. He has been the head of the said centre since 2003.

As from the academic year 1999/2000, Paul Dostert has also been Assistant Professor at Luxembourg University, where he holds seminars on various aspects of World War II.

Since 1990, he has been an effective member of the history section of the Institut Grand-Ducal, and he was made deputy head librarian in 1999.

Between 1989 and 1992, he was a scientific collaborator at the Historical Study and Documentation Centre of the National Archives, sorting out and cataloguing the Chief-of-Civil-Administration funds.

In 2001, he became President of the Special Commission investigating the despoilment of Jewish property in Luxembourg during the war.

In 2003, he was the Chief of the Luxembourgish delegation of the Task Force for International Cooperation on Holocaust Education Remembrance and Research."

From 2003 to 2005, he has coordinated the commemoration celebrations of the 60th anniversary of the Liberation of Luxembourg, the Battle of the Bulge and the end of the war. He is currently also involved in a research project on the Luxembourg Resistance during the Second World War (MEN/CUL/92/07).

Projet de recherche: La Résistance luxembourgeoise pendant la deuxième guerre mondiale (MEN/CUL/92/07). (Rédaction et publication restent à faire.)

In 2004, he acted as historical adviser on *Heim ins Reich*.

Paul Feltes (historical adviser)

Having obtained a Master's degree in History at Strasbourg University, Paul Feltes became a secondary school History teacher in 1997, and has taught at Michel Rodange Grammar School since 2004/5.

Bibliography:

Master's Dissertation, 'L'organisation judiciaire du Luxembourg au 19e siècle,' written in 1994, published in the magazine Hémecht in 1998

Synoptic article on the causes of the 1948 Revolution published in a portfolio compiled by Gilbert Trausch for the 150th Anniversary of the Constitution of 1848 (1998)

Book on the history of Cegedel and the electrification of Luxembourg (2003)

Scientific dissertation written for his teacher training: 'La sidérurgie luxembourgeoise dans la grande crise de 1929' (1996, unpublished)

Article on the rationalisation of heavy industries between the two World Wars (to be completed), article on the Christian Social Party between 1979 and 2004 (to be completed)

6 - Credits

Director	Claude Lahr
Screenplay	Claude Lahr, Willy Perelsztejn
based on an idea by	Willy Perelsztejn
Commentary	Claude Lahr, Marc Limpach
Historical advisers	Paul Feltes, Paul Dostert
Director of photography	Stéphane Patti
Sound	Carlo Thoss, Philippe Kohn, Philippe Vandendriesche, Philippe Mergen
Editing	Thierry Faber
Music	Lingo (André Dziezuk, Marc Mergen)
Sound editing and mixing	Raoul Nadalet (Espera Prod.)
Witnesses	Josy Fellens, Victor Fischbach, Yvonne Frisch-Urbany, Roger Gaspart, Erny Gillen, Emile Hemmen, Jos Hittesdorf, Bernard Jacob, Michel Jans, Gaston Junck, Pierre Kergen, Nicolas Koob, Margot Kremer-Engel, Berthe Linster, Paul Margue, Ady Mergen, Jos Meunier, Julien Meyer, Aloyse Schiltz, Josy Schlang, Hélène Schmitt-Flammang, Madeleine Weis-Bauler
Speaker (Luxembourgish)	Marc Limpach
Speaker (English)	Mike Knight
Actors	Marcel Heintz, Gilles Dazzan, Pitt Max, Cliff Schmit, John Gerten, Thierry Simonelli
Camera assistance	Claire Mathon, Nourédyne Amroun, Philippe Lussagnet
Assistance location manager	Sébastien Tasch, Edie Laconi

Props and sets	Manu Demoulling, François Dickes, Christophe Peiffer, Alain Boucherie
Costumes	Aleksandra Valozic
Make-up	Aurélie Elich
Machinerie	Jean-François Roqueplo, Temoudjine Janssens, Olivier Goelen
2-D Cards	Marcio Ambrosio (Triangle 7)
Timing	Charles Dabé (Broadcasting Center Europe)
Production manager	Stéphane Caboche
Production manager Brussels	Gilles Coton
Telecine	Patrick Feuerstein, Céline Fersing
Video assistance CNA	Michèle Olinger, Cyril Stieber, David Gomes, Jessica Schlungs
Interviews transcription	Li Stoos, Marie-Josée Kodisch, Nicolas Palumbo, Stefanie Huberty, Martine Bück, Martine Wiltgen, Laura Graser
Translators	Claude Lahr, Jean-Pierre Thilges
Poster	Christophe Peiffer, george(s)
Archive researchers	Viviane Thill, Edie Laconi, Delphine Kiefer
Archive films	CNA (Fonds Pierre Bertogne , Fonds Philippe Schneider, Films privés de M. Henri Clement, la famille Emeringer, M. Pierre Hary, M. Jean-Paul Hoffman, M. Alphonse Wirion) - Bundesarchiv / Transit Film GmbH - Huntley Film Archives – ECPAD – INA - Cinémathèque de la Ville de Luxembourg
Archive photographs	Centre de Documentation et de Recherche sur la Résistance - Luxemburger Wort - Photothèque de la Ville de Luxembourg (Tony Krier, Batty Fischer, Nic Loutsch, Marcel Duffau, Théo Mey, Roger Weitzel, Paul Rouster, Pierre Bertogne, Armand Joseph, Marcel Schroeder, Chr. Bernard, Alain Emerling, André Schickes) – Archives Nationales Amis de l'Histoire du Roeserbann (Jean-Pierre Metz, Herbert Ahrens) - Musée National de la Résistance (Collection Conrardy, Centre Jean Kill, Henri Léger, Jules Stoffels, Marcel Klein, René Filet, Nicolas Krier) - Bibliothèque Nationale - Musée Patton (John Thurmes) - Service des Sites et Monuments Nationaux (Josef Schmithüsen) - Mémorial de la

Déportation - Imedia sàrl. – Collections privées (Archives ALWERAJE, Georges Holzmacher, Robert Krantz, Marie-Madeleine Schiltges, Aimé Knepper, Jean-Rémond Klein)

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Producer Willy Perelsztejn

Coproducers Joy Hoffmann, Viviane Thill

Production Nowhere Land (Luxembourg)

Coproduction Centre national de l'audiovisuel (Luxembourg) in association with Les Films de la Mémoire (Belgique)

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