

• OFFICIAL SELECTION-BERLIN INTERNATIONAL FILM FESTIVAL-1999 •

THE SPECIALIST

PORTRAIT OF A
MODERN CRIMINAL

OFFICIAL SELECTION
BERLIN INTERNATIONAL FILM FESTIVAL
1999

MOMENTO ! & ARCAPIX
Present

THE SPECIALIST



A film written by
RONY BRAUMAN
&
EYAL SIVAN

inspired by «EICHMANN IN JÉRUSALEM,
A report on the banality of evil»
by **HANNAH ARENDT**

Directed and produced by
EYAL SIVAN

Line producer
ARMELLE LABORIE



Co-produced by MOMENTO! & FRANCE 2 CINÉMA (France)
BREMER INSTITUT FILM & WDR (Germany)
IMAGE CRÉATION & RTBF Télévision belge (Belgium)
LOTUS FILM (Austria)
AMYTHOS Film TV Productions & NOGA Communications - Channel 8 (Israël)

with the support of CANAL +
ARCAPIX
EDITIONS MONTPARNASSE
INSTITUT NATIONAL DE L'AUDIOVISUEL
IKON TV & HUMANISTISCHE OMROEP
STUDIO L'EQUIPE

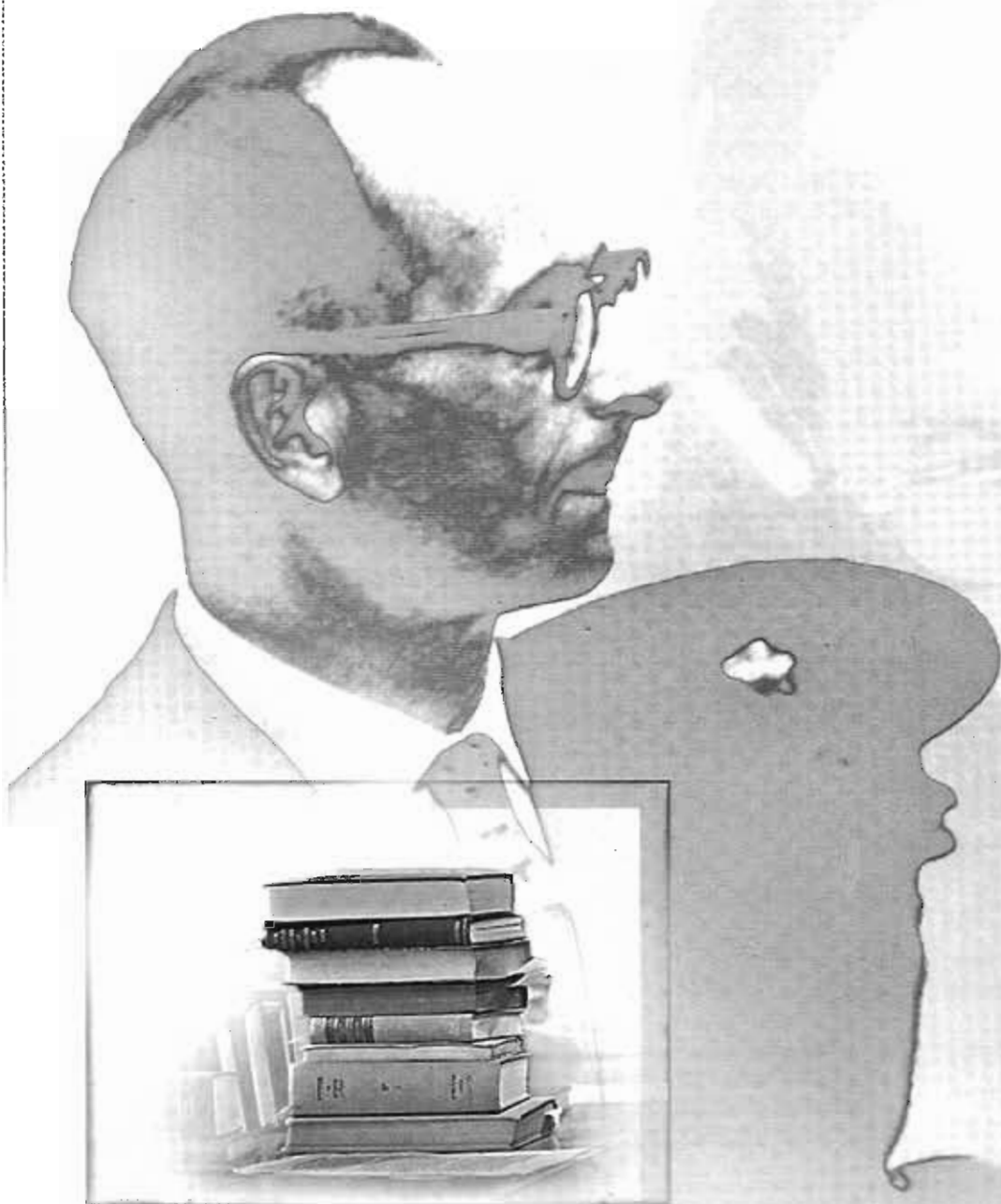
and the backing of Centre National de la Cinématographie
Filmstiftung Nordrhein - Westfalia
The French-speaking community of Belgium and Walloon TV distributors
Wiener Filmfinanzierungsfonds & ORF Film-Fernsehabskommen
Israeli Film Center
MAP TV & Documentary (Media Programme of the European Community)
Eurimages

distributed with the support of & MEDIA Programme of the European Community
la Fondation Gan pour le Cinéma

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Running time 128 mn
Format 35mm - 1,37 - B&W - Dolby SRD

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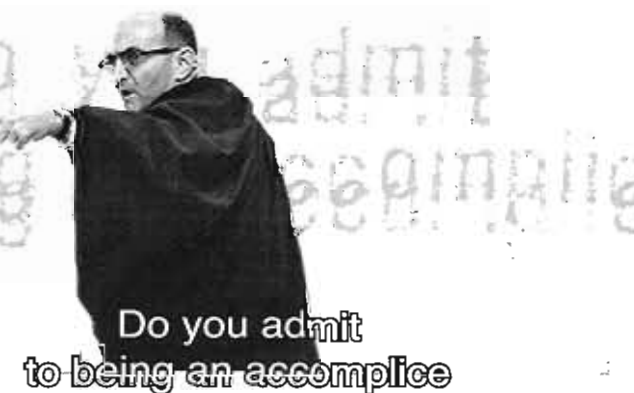
THE SPECIALIST is a courtroom drama painting the portrait of a zealous bureaucrat who has immense respect for the law and hierarchy, a police official responsible for the elimination of several million people, a modern criminal.

The prosecution describes the accused as a blood-thirsty pervert, the Machiavellian liar and a serial-killer yet he appears as a quiet family man, both comic and terrifying in his banality. Although he doesn't deny the role he played in the criminal enterprise that he belonged to, he shelters behind the instructions of his superiors, his vow of allegiance and the obligation of obey orders. He considers that his role as a mere agent, a purely administrative and logistic one, devoid of all passion, shelters him from the justice of men, even though it may not exempt him from all responsibility.

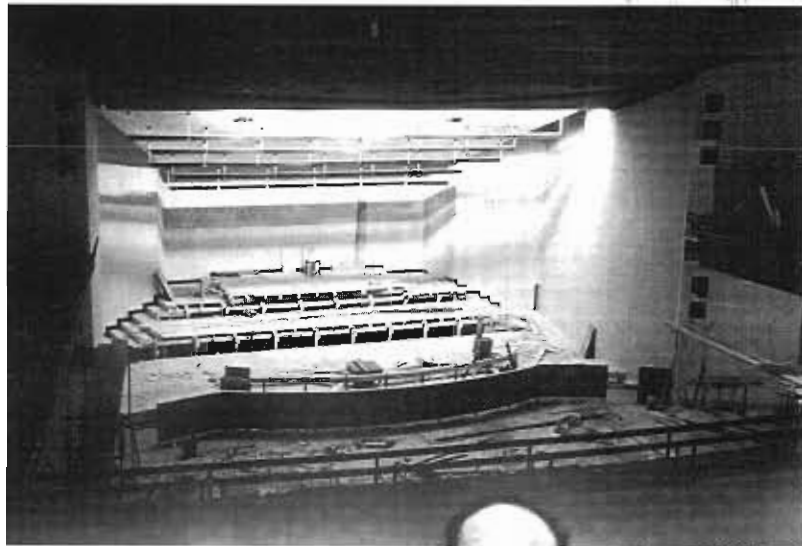
The accused, Adolf Eichmann, is a man of average height, in his fifties, shortsighted, nearly bald and wracked by nervous tics. Throughout his trial, he sits in a glass box, surrounded by neat piles of documents that he ceaselessly notes, re-reads and leafs through. An expert on emigration and specialist in the "Jewish issue", responsible for the transportation of "racial deportees" to the Nazi camps between 1941 and 1945, he describes his work with suffocating bureaucratic precision. Before the court and the witnesses who survived

the hell that he consigned them to, he admits to having provided the death factories with human convoys for destruction. He struggles to show the conflict between his duty and his conscience and insists on the fact that no one can accuse him of having done his job badly.

Intoxicated on the dizziness of his own powerlessness, the accused describes himself as "a drop in the ocean, an instrument in the hands of superior forces". If he hadn't done it, he says, someone else would have done it instead. The contrast between the monstrous nature of the crime and the mediocrity of the accused is immediately striking and becomes even more apparent during the thirteen scenes making up this documentary feature, revealing the portrait of a terrifyingly ordinary man.



Do you admit
to being an accomplice

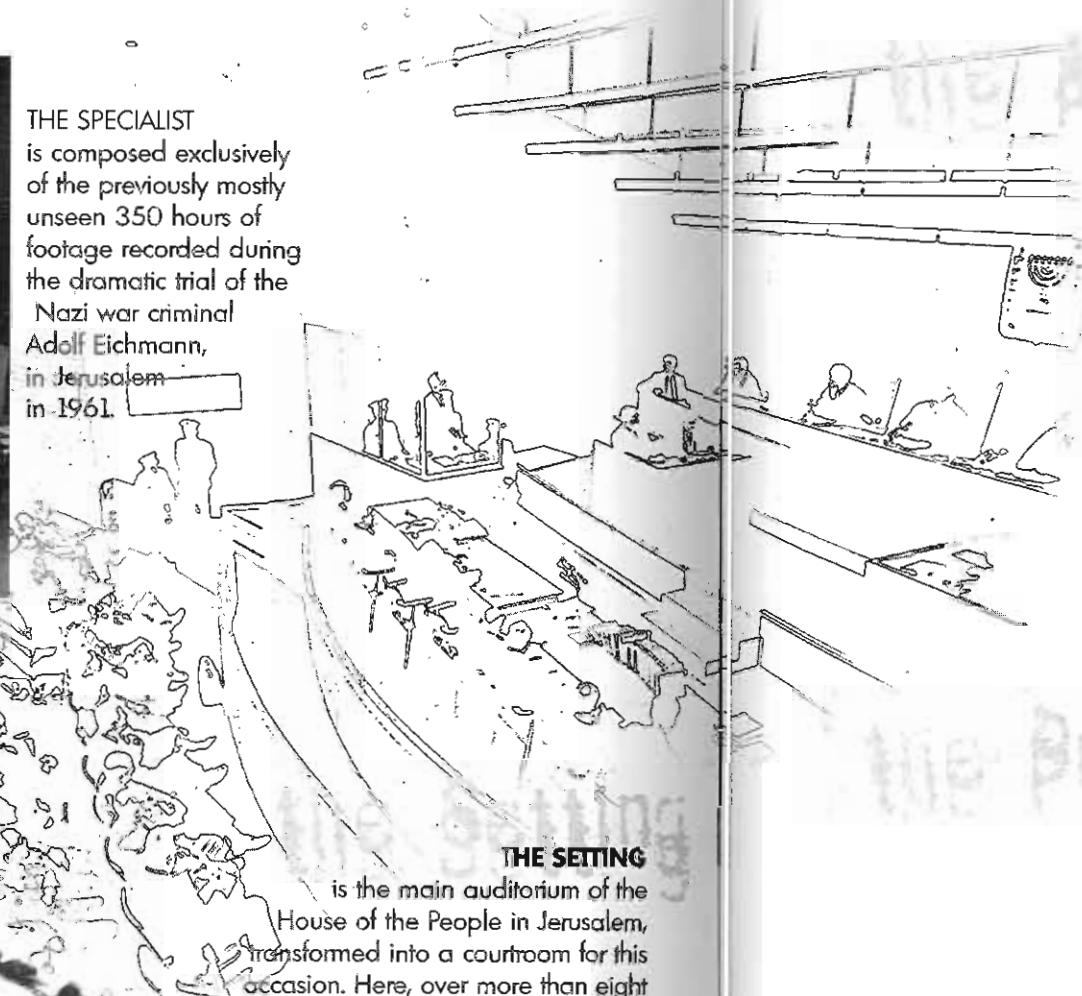


THE SPECIALIST is composed exclusively of the previously mostly unseen 350 hours of footage recorded during the dramatic trial of the Nazi war criminal Adolf Eichmann, in Jerusalem in 1961.



THE SETTING is the main auditorium of the House of the People in Jerusalem, transformed into a courtroom for this occasion. Here, over more than eight months in 1961, the State of Israel judged the man who escaped the Nuremberg trials.

The film takes place within these four walls.



THE ACCUSED. Adolf Eichmann, German, born in 1906 in Solingen, Germany. He joined the SS in Austria at the age of 26. Nine years later, in 1941, he was promoted to the rank of SS lieutenant colonel. Former head of the IV-B-4 bureau handling inner security of the Third Reich, he was in charge of the mass deportation of Jews, Poles, Slovenes and gypsies in Europe to the concentration and death camps. Following his capture in Buenos Aires by the Israeli secret service in 1960, he was tried in Jerusalem the following year, then hanged. Unanimously considered as responsible for the extermination of millions of people during the Second World War, he recognised that he was guilty of "terrible crimes" while denying the charges that the court brought against him. He is the main character in the film.

THE PROSECUTOR, Gideon Hausner, born in 1915. In his opening speech, that lasted three days, he presented himself as the voice of six million victims. Using anger and sarcasm with theatrical skill to confront the accused, his rage would not diminish throughout the trial. In the name of the Israeli government, he led the prosecution's case against Eichmann and, through him, the whole Nazi movement. Assisted by Gabriel Bach and Ya'akov Bar-Or, he brought forward evidence for the fifteen counts of indictment against A. Eichmann: seven for crimes against humanity, four for crimes against the Jewish people and four others for war crimes and belonging to a criminal organisation.

THE COURT. The trial was not undertaken by a special jurisdiction but by the Jerusalem District Court. Three Israeli judges of German origin presided.

The Chairman, Moshé Landau, was an austere character. Throughout the trial, he continually strove to bring the prosecution back onto the legal terrain of Eichmann's own responsibility. He also used his own authority to demand "clear answers to precise questions" from the accused.

Judge Benjamin Halévy seemed studious and precise. He unhesitatingly interrupted the procedure to obtain precise details from the witnesses and also acted as Eichmann's "confessor", speaking to him frequently in German.

Judge Yitzhak Raveh was the oldest member of the court. He questioned the accused in German, in a debonair tone, obtaining cold and precise revelations in return.

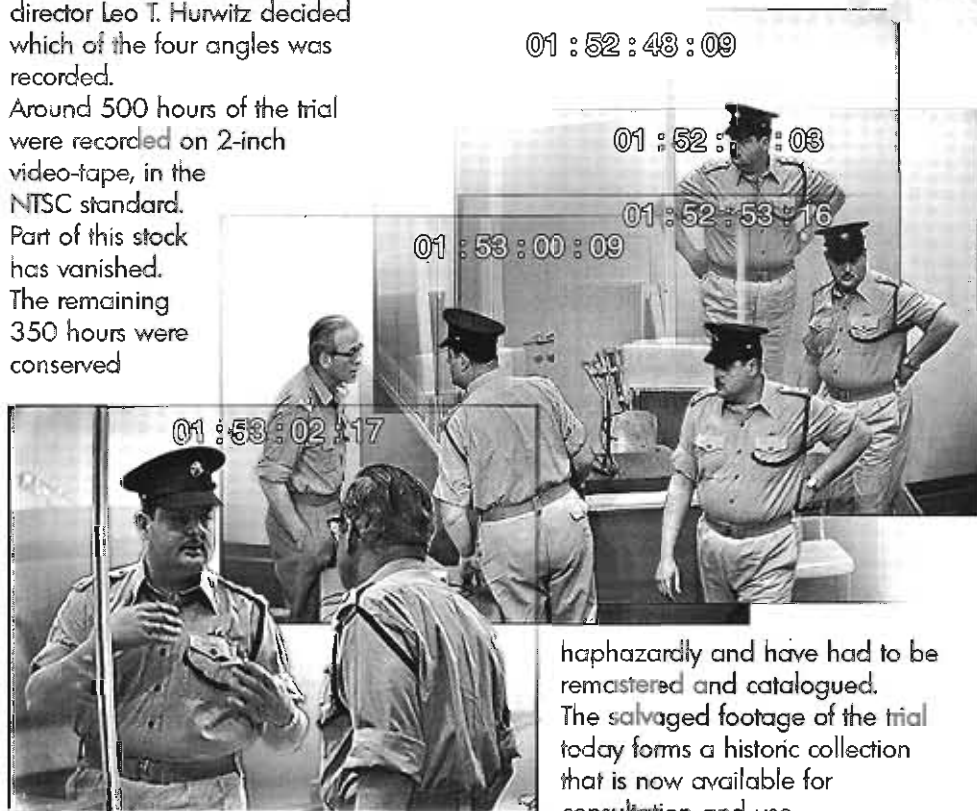
The dialogue between these two judges and Eichmann sheds precious light on the accused's role and methods.

THE DEFENCE lawyer, Robert Servatius, a lawyer from Cologne, was formerly an assistant at the Nuremberg trials. Hired by the accused, he was paid by the Israeli government. Overwhelmed by the scale of the charges against the accused, he remained a shadowy figure throughout the trial. The accused carried out his own defence.

FILMING

Deliberately designed as a spectacle, the Eichmann hearings are the only example of a Nazi criminal's trial filmed in its entirety. Four video cameras, concealed behind fake partitions in order not to disturb proceedings, were placed in the auditorium transformed into a courtroom. The footage from one of these four cameras, as well as the sound, was recorded by a revolutionary technique for the time: video. The American director Leo T. Hurwitz decided which of the four angles was recorded.

Around 500 hours of the trial were recorded on 2-inch video-tape, in the NTSC standard. Part of this stock has vanished. The remaining 350 hours were conserved



haphazardly and have had to be remastered and catalogued. The salvaged footage of the trial today forms a historic collection that is now available for consultation and use.

The footage for "The Specialist" has been restored, regraded and transferred by computer onto 35-mm stock. It is made up entirely from these archives.



RONY BRAUMAN, writer and teacher, was chairman of Médecins Sans Frontières from 1982 to 1994. His commitment to relief work revealed to him the importance of the ideas of Hannah Arendt and the particular power of her book "Eichmann in Jerusalem, a Report on the Banality of Evil".

This work is the original inspiration for the film "The Specialist". From the Ethiopian famine of 1985 to the genocide in Rwanda in 1994, there have been frequent opportunities to observe the tragic consequences of what Arendt called "the policy of the lesser evil" and to see how such abominations feed not only on man's destructive passion but equally and possibly more so on his consent.

EYAL SIVAN, a documentary filmmaker and Israeli dissident has worked in France since 1986 on the political manipulations of memory and the fate of displaced Palestinian populations. In 1991, while researching a film devoted to civil disobedience on the Israeli philosopher Yeshayaou Leibovitz, he discovered the existence of hundreds of hours of filmed archives of the Eichmann trial in Jerusalem. Eichmann's omnipresent position in Israeli society, the symbolical function of the man and his trial, used to cement national unity, were sufficient reasons to launch production of this film. The issue of total obedience to orders, the central object of discussions in Israel since the Lebanese war of 1982, and - all the more so - during the years of the Palestinian uprising, the Intifada, in the lands occupied by the Israeli Army, served to strengthen his interest in this material.

PORTRAIT OF A MODERN CRIMINAL

With his slight stoop and receding hairline, Adolf Eichmann has the banal appearance of a perfect civil servant. Outrageously meticulous, everything about him calls to mind a bureaucrat. Moreover, his imagination and powers of decision match this appearance to perfection: the man is far from stupid but the level of his initiative is limited to the instructions that he received from his superiors. The validation of the hierarchy was all-important.

It was neither his charisma nor his spirit of synthesis that got him hired and led him within a few years to a key position in the organisation that he admired so much. For his employers, Eichmann had one essential quality: this methodical organiser and devoted worker devoted himself completely to his work with limitless zeal and steadfast loyalty. A recognised specialist, this unranked officer moved up through the hierarchy and was promoted to a position of logistical and operational management on a European level. Up until the end, he displayed formidable efficacy.

Over a six-year period, this bureaucrat organised the gathering, despoiling, evacuation and transfer to the different destinations of the biological material entrusted to him. Once delivered, this material was subjected to a special treatment that - he later claimed - he did not approve of but which - according to him - was no longer his responsibility.

Before the Court and the survivors of hell, Adolf Eichmann, whom the prosecutor presents as an incarnation of the devil, has to answer the fifteen charges concerning the elimination of several million people. In his defence, he seeks shelter behind the



orders of his superiors and the obligation to obey those orders, all the while giving profuse explanations concerning the functioning of the destructive machine of which he was one of the chief engineers.

THE EXECUTOR

The "Eichmann case" remains highly controversial to this day. Not because of any doubts concerning his guilt since the man is clearly one of History's most eminent criminals.

The problem that this police official continues to pose lies elsewhere: in the very nature and status of his criminal activity, in the demarcation of his specific tasks, in his position as a mere pawn in a fragmented decision that easily lends itself to the erasure of all notion of responsibility.

The elements put forward by Eichmann in his defence reveal the sheer weight of his responsibility in this administrative massacre, the modern crime par excellence. True, Eichmann doesn't lie about his role in the Final Solution, saying that he was merely the executor of a criminal law that he claimed to disapprove of inwardly. Yet he is guilty of this obedience and its immediate consequences, not of any particular strategic function in the Nazi killing machine, blended with an obscure taste for evil.

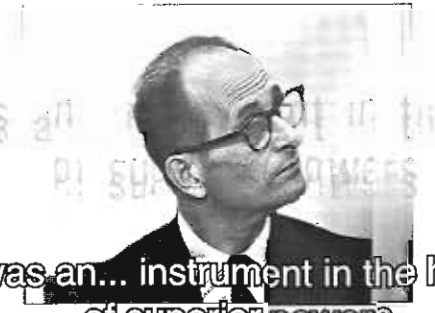
This "public crime service" was able to come into being because civil servants, technicians, scientists and employees each conscientiously carried out their tasks at their individual level, applied the routine procedure and solved practical problems. The language codes (evacuation, transfer, operations, special treatment, final solution) crudely disguised reality so people could ignore it. The horror was buried beneath a mass of current affairs whose true meaning was all too easy to forget.



A deportation consists of several stages



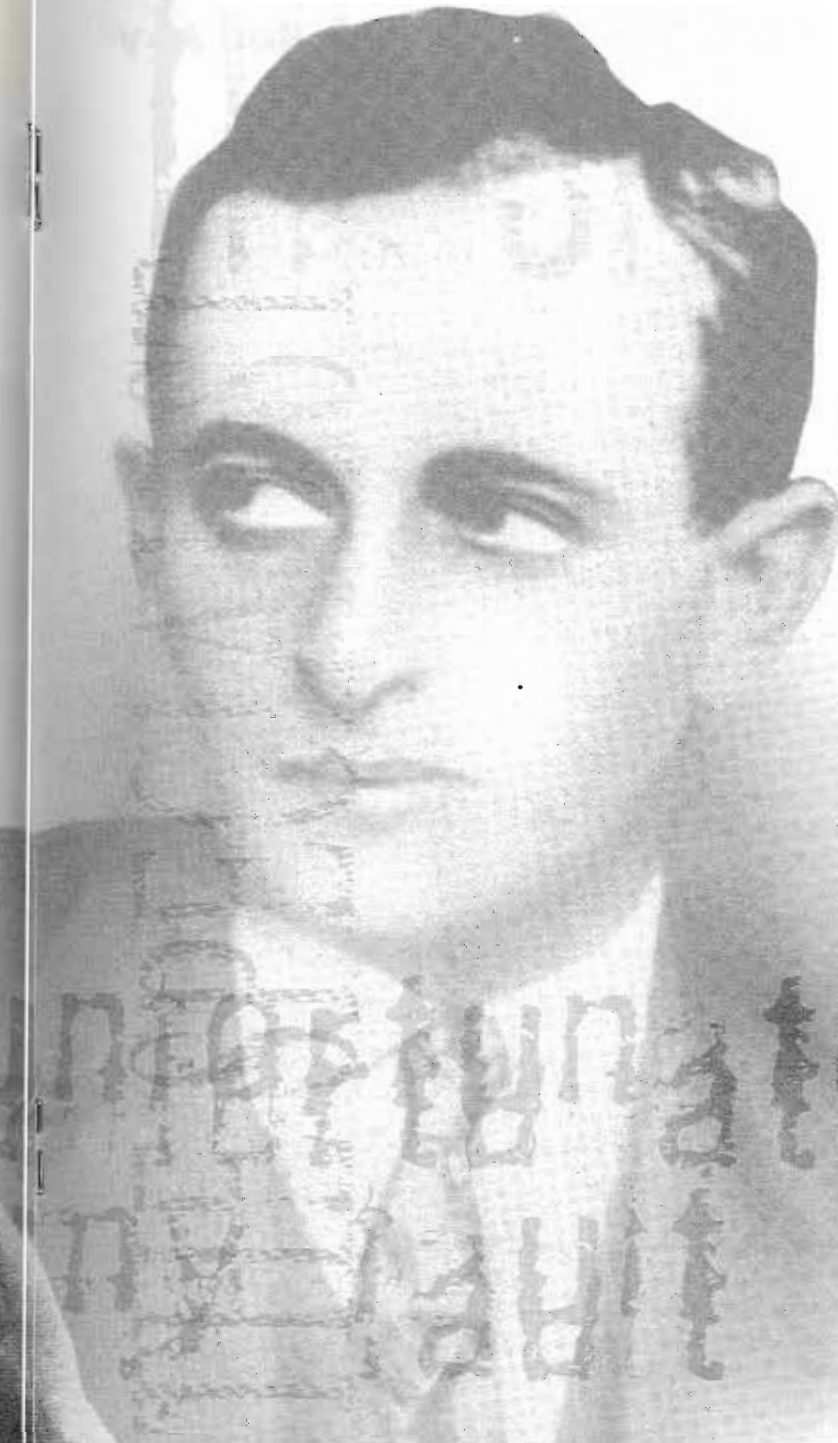
Oh, the methods of killing?



I was an... instrument in the hands of superior powers.



This is unfortunate
but not my fault



AN ORDINARY MAN

Eichmann, guilty of an extraordinary crime, was an ordinary man whose "normality is much more terrifying than all atrocities together," as Hannah Arendt pointed out.

This is why the extreme situation created by the sheer madness of Nazism doesn't only refer us back to one particular episode in the history of a people's misfortunes. It talks to us of the present, revealing a terrifying dimension of the modern world, the diffuse presence of which can be observed in our everyday lives.

"The Specialist" reveals a prototype of the "Master Race" far removed from the flamboyant image of the SS officer often shown in films, be it by Leni Riefenstahl, Hitler's favourite director, or by directors who had nothing to do with the Nazis: warriors in their tight black uniforms bearing the death's head, tall blond brutes and men of iron dreamt up by the masters of Hitler's propaganda machine. Showing Eichmann and allowing him to talk is the first step away from these clichés.

FILMING

The Israeli government wished to conserve a visual trace of the Eichmann trial and so decided to film it in its entirety. The court's first deliberation authorised filming. A world first! Only chosen moments of the Nuremberg trials had been filmed whereas the cameras in Jerusalem were destined to shoot from the first day to the very last. Television was in its infancy as a mass media at the time: the Eichmann trial was the first ever video shot outside a television studio.

Since Israel did not have a television network at the time, a private American company took care of filming.

Four video cameras, concealed behind fake partitions in order not to disturb proceedings, were placed in the courtroom. The cameramen received their instructions from the video control room where the images were screened on four monitors, allowing for real-time selection of shots and angles. The American director, Leo Hurwitz, chose which of the four angles would be used. The 114 hearings of the trial were recorded on 65-minute video-tapes in the two-inch standard American format.

This trial was of considerable importance from every point of view. The humane and historical value of the evidence presented and the extraordinary view that it provided of the Nazi death machine gave it a dimension that no other trial had previously attained. Around 500 hours of video were shot. However, a large share of these recordings remained unusable. At the end of the trial, because of doubts concerning the copyright, the ton and half of tapes were shipped to New York. For 15 years, no one showed any interest in the footage of the Eichmann trial.



LOST FOOTAGE

The staging of the Eichmann trial, like the decision to film and record it in its entirety, aimed to place the viewer in direct and immediate contact with the survivors' harsh testimony. The origins of this decision lay in the desire to reflect, in the optical sense of the word, the horror experienced by the victims, both those who survived and those who would live again through the evidence and the pleas, in order to keep a trace of it. The viewers of the trial footage were to be exposed only to this horror: the few minutes that we know - from the numerous TV broadcasts - were probably deemed sufficient in the eyes of the State of Israel to reach this goal. Eichmann's execution led to the disappearance of the trial footage, buried deep within the archives.

In 1977, the tapes returned to Jerusalem, to the Steven Spielberg Jewish Film Archives, housed at the Hebrew University of Jerusalem.

On their transfer to the University of Jerusalem, they were stored in the only free place that was cool enough to conserve them correctly, an unused washroom. The Spielberg Archives immediately decided to extract a selection of 72 hours.

Of these 72 hours of film, recorded onto poor quality tape and presented not as copies but as originals, a few sequences

were regularly sold.

The 250 original tapes, stocked haphazardly and without classification, were officially declared inaccessible or non-existent.

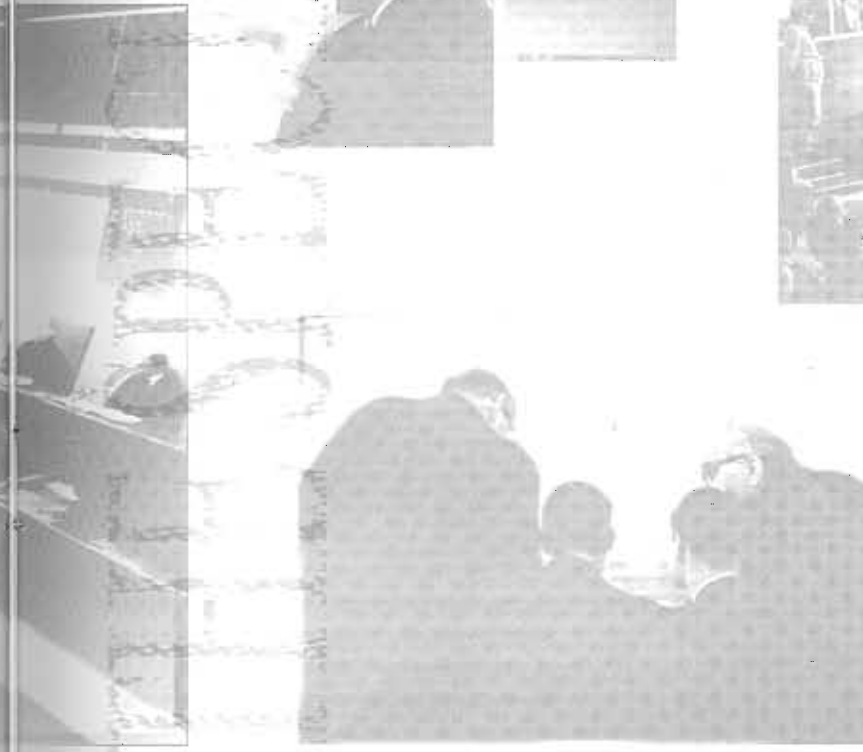
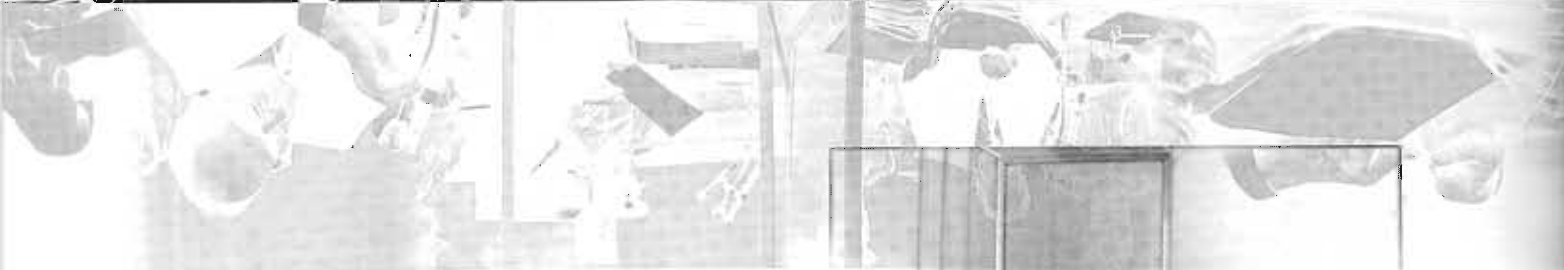
As the first people to attempt to gain access to the original archive material, the makers of "The Specialist" had to fight first of all to obtain recognition of the existence of this collection and then to carry out a quality transfer from the NTSC two-inch tapes onto tape in a legible format.

INDEXING

To make a film from these original recordings, it was necessary to make new digital master tapes, saving them from certain destruction.

The result of this work forms a new collection, now useable, of the Adolf Eichmann trial. "The Specialist" is made up entirely from these archives.

The examination, indexing and cataloguing of all 350 hours of tape took six months. The only bearings available were the numbers of the exhibits and the names of the witnesses. By comparing the existing footage with the full minutes of the trial, the filmmakers were able to draw up a complete catalogue and so turn this mass of unusable footage into "living" archives.



... so then his mass
 at house & church in
 ...

EDITING STAGES

With the chronological order and the detailed catalogue of every sequence and shot finally established, the viewing as such could begin. The comparison between the catalogue of images and the trial minutes showed that almost a third of the video archives, essentially evidence from camp survivors, seems to have been lost for good.

blocks of film. The brilliant analyses of jurisprudence carried out by the Israeli magistrates, along with the objections of Eichmann's defence, were considered off the subject. The prosecutor's very long opening speech, along with evidence that did not have a direct relationship with mass deportation, went the same way, apart from a few exceptions. All accounts by survivors that concerned solely the inside of the camps was ruled out, except for those who spoke about their arrival at their destination, with the idea of remaining strictly within Eichmann's "field of technical competence". These massive cuts, the suppression of translation delays and of images of too poor quality brought the three hundred and fifty hours down to seventy.

Secondly, the filmmakers made a preliminary cut. Since they were able to bring the witnesses' accounts into relation with Eichmann's explanations, the editing crew altered the order of the hearings, to work on moments of the trial that illustrated periods of history in chronological order.

The result of the third round of selection was a series of thematic sequences relating the different historical episodes in several voices (witnesses, the accused, the court). This was an opportunity to once again observe the complementarity of the accounts of the accused and the witnesses, between which there was virtually no contradiction on a factual level. The work on these sequences brought their running time down from twelve to eight hours.

The outline of "The Specialist" was beginning to take shape. It needed fine-tuning: whatever field he works in, a specialist is someone who sees himself and who is socially seen in that capacity. This definition implied a description of Eichmann's field of competence and expert knowledge. The edited sequences were revised and reordered to fit in with this approach.

The final stage that would lead to the film itself first consisted of work on the written text in order to draw up the complete final dialogue. The edited sequences brought out repetitions or rather similar themes that the work on paper allowed the filmmakers to set apart and sort out: the hierarchy of the administrative organisation, the accused's sense of order and demarcation of his fields of competence, the highlighting of the deportation procedure, corresponding accounts by Eichmann and the survivors, the general functions and concrete role of the Jewish councils. The images of Eichmann handling piles of documents with delectation provided an efficacious image of his bureaucratic fervour. The whole mass was organised to remain as close as possible to the chronological order of events and led to a dramatic construction of the film in thirteen scenes: thirteen moments of the trial that follow each other, each with its own ambience due to the atmosphere and rhythm of the action.

Tackling the problems inherent in the notion of administrative crime and faced with the intimidating mass of 350 hours of video shot within four walls, the filmmakers had to do away with whole



RESTORATION AND DIGITAL WORK ON THE IMAGE AND SOUND

The initial footage had been shot with the sole aim of providing a linear recording of Eichmann's trial. The editing work on the film consisted in selecting images from this great mass that, taken together, would expose a fundamental and generalist aspect of the Nazi destructive enterprise: the administrative crime.



From an aesthetic point of view, the filmmakers opted for a methodical digital restoration of the video-tapes, thanks to a specially designed computer system. In this way, the historical barrier caused by "archive quality" - hazy focus, video "noise", poor contrast - was shattered. This technique allows old images to take on the quality of modern footage. It opens up a whole new field for the use of archive material as a source of inspiration, reference and production.



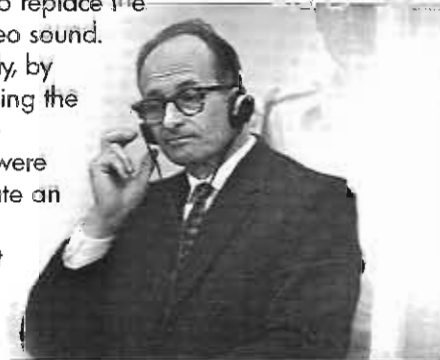
IMAGE

In addition, three types of special effects were used: On the one hand, digital lighting was designed then applied to nearly all the footage in order to lend depth to the pale video images. On the other hand, to highlight the architectural lay-out of the courtroom and to ensure temporal continuity in the dialogue, camera movements that did not exist in the original tapes were created. Several restored shots were used to compose a single shot taking in, for instance, the accused's glass cage on the left, the judge's bench in the middle and the witness stand on the right. Artificial panning movements were then applied to these new shots. Finally, views of the people attending the hearings were "superimposed" as reflections on the glass walls of the accused's cage, in order to stress the presence of the general public within the courtroom.

Finally, the video-tape was transferred onto 35-mm stock thanks to a totally computerised technique (developed specially for this production).

SOUND

A great deal of work also went into the sound. Alongside the video recording of the trial, The Voice of Israel, Israeli radio, undertook the complete sound recording of the 600 hours of the trial. These high quality radio recordings were made with separate microphones for each speaker at the trial. After being stocked on quality tape, they were used to replace the original video sound. Subsequently, by resynchronising the footage, the filmmakers were able to create an aural environment for this enclosed space.



Despite their high quality, the recordings only provided the words of the main protagonists in the film. To reinforce the notion of proximity of these characters, each of their movements was dubbed with a recorded sound and the quality of their voices was reworked. In a similar manner, in order to reveal the presence of the crowd in the courtroom, the original, barely audible reactions of the general public were made more intelligible.

A particular sound environment creating a separate architectural and acoustic space, was designed for each of the thirteen scenes.



RONY BRAUMAN, writer

Born on June 19, 1950, in Jerusalem, Doctor of Medicine, specialised in tropical medicine, public health and epidemiology. Chairman of Médecins Sans Frontières from 1982 to 1994, Rony Brauman has worked on numerous medical relief missions throughout the world. Fascinated by the political and ethical issues raised by relief work, he has published articles on foreign aid, refugees, the relationship between relief work and politics, as well as critical analyses concerning the logistics of relief work and the latter's relationship with the media. From 1992 to 1997, he was co-director of a post-graduate study group at the Paris Political Science Institute.

Since 1998, he has been an associate professor at the University of Paris XII and co-producer to the radio programme Voix du Silence on France-Culture.

Bibliography :

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- 1995 • L'ACTION HUMANITAIRE, Flammarion, (coll. Domino)
- 1996 • HUMANITAIRE : LE DILEMME, Conversations with Philippe Petit, Textuel
- LES MÉDIAS ET L'HUMANITAIRE, with René Backmann, Ed. du CFPJ
- 1999 • ELOGE DE LA DÉSOBÉISSANCE, with Eyal Sivan, Ed. Le Pommier/Fayard

Filmography :

- LA PITIÉ DANGEREUSE
- Writer and co-director (with François Margolin) of *La pitié dangereuse*, a documentary archive film on the political history of relief work.

EYAL SIVAN, writer-director

Born in September 1964, in Haifa, Israel, Eyal Sivan grew up in Jerusalem. He left school before completing his studies to devote himself to photography. In 1982, during the Lebanese War, when he received his call-up papers, he was declared unfit for service by the Israeli army. He became a fashion photographer, then left Israel to move to France in 1985..

Filmography :

1996-97

- POPULATIONS EN DANGER
- Four 13-minute documentary shorts co-directed with Alexis Cordesse
- ITSEMBATSEMBA, RWANDA UN GÉNOCIDE PLUS TARD
- Merit Winner - San Francisco International Film Festival 1997
- Selection - Internationales Dokumentarfilmfestival Muenchen 1997
 - Selection - Human Rights Film Festival New York 1997
 - Commendation - Bilbao - Documentary Film Festival 1997

1995

- BURUNDI, SOUS LA TERREUR
 - FOCA, ABSOLUT SERBIA
 - KABOUL, DE GUERRE LASSE
 - AQABAT-JABER, PAIX SANS RETOUR ?
- 60-minute documentary
- Momento ! / La SEPT-Arte / Amythos

1991

- JERUSALEMS, LE SYNDROME BORDERLINE
- 65-minute fiction-documentary
- Momento ! / La SEPT - Arte / Amythos

- ITGABER, LE TRIOMPHE SUR SOI
- 2 x 85-minute documentary - Les Films d'Ici / France 3 / Amythos / Image & Cie. 1993
- Two-part conversation with the Israeli thinker and scientist Y. Leibovitz : «De la Science et des Valeurs» et «De la Loi et de l'Etat».
- ISRALAND - 58-minute documentary
- IMA Productions / FR3 / Etat d'Urgence. 1991
- IZKOR, LES ESCLAVES DE LA MÉMOIRE
- 97-minute documentary - IMA Productions / FR3 / ZDF / Rhea / Adam 1990
- Procipec Prize & Jury Commendation FIPA 1991
- Investigation Prize at the Biennale Européenne du Documentaire, Marseille 1991
- Objectif d'Or, Tel Aviv 1991.
- AQABAT JABER, VIE DE PASSAGE
- 81-minute documentary. 1987
- Dune Vision / UNRWA.
- Grand Jury Prize at the "Cinéma du Réel" Festival, Paris 1987
- Golden Crown at the Festikon, Amsterdam 1988
- Air France & Radio France Prizes at the Rencontres Cinématographiques de Belfort, 1988
- Jury Prize in the social and political section, International Film Festival, Oakland 1988
- Jury commendation, Internationale Filmwoche, Mannheim 1988.

Bibliographie :

- Co-author, with Rony Brauman, of ELOGE DE LA DÉSOBÉISSANCE, Ed. Le Pommier / Fayard

1998


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SOUND EDITORS	Nicolas BECKER & Audrey MAURION
PRODUCTION MANAGER	Yves SMADJA
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SOUND DESIGN	Nicolas BECKER
MIX	Philippe BAUDHUIN & Thomas GAUDER
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DIGITAL POST-PRODUCTION	François HELT / DUST Restauration & Armin ERTL / VOSS tv-ateliers
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ADDITIONAL MUSIC (TITLES)	«Russian Dance» by Tom WAITS
ASSOCIATE PRODUCERS	Martine BARBE (Image Création, Belgium) Amit BREUER (Amythos, Israël) Erich LACKNER (Lotus Films, Austria) Elke PETERS (BIFF, Germany)
VIDEO & DVD RELEASE	EDITIONS MONTPARNASSE
FRENCH AND FOREIGN SALES	Gilles-Marie TINÉ / ARCAPIX & INTERMEDIA ARC PICTURES

Adolf EICHMANN

Biographical information

1906 Born in Solingen (Rhineland)

1914 His family moves to Linz, in Austria.

1925 Works in a number of trades: miner, trainee in electrical construction, then salesman until 1933.

Joins the Nazi Party and the SS.

1934 Leaves Austria for Germany. Serves in the Army for one year, then in SS training camps.

1935 Transferred to Berlin to the Freemason Investigation Department.

1936 Joins the Jewish Affairs Department. Learns basic Yiddish and Hebrew. Marries Vera Leibt. They will have four children.

1938 Promoted to rank of second lieutenant (Untersturmführer). Following the Anschluss, Eichmann is sent to Vienna. He organises the forced emigration of Jews from the country.

1941 Studies a plan for mass deportation of Jews to Madagascar. This plan is abandoned.

1942 Named head of the IV-B-4 department charged with "Jewish affairs and evacuations", a position that he will hold until 1945. Promoted to the rank of SS lieutenant-colonel (SS Obersturmbannführer)

1942 Attends the Wannsee Conference dealing with the "Final Solution to the Jewish Problem", as secretary.

1943 Prisoner of war under false identities, he twice escapes capture.

1945 Following the Nuremberg trials, he decides to vanish. He spends four years in West Germany.

1950 Moves to Austria, Italy and then Argentina where he lives with his family under the name of Ricardo Klement.

1960 Eichmann is kidnapped by the Israeli secret service (May 11). On May 23, David Ben Gourion announces that Eichmann has been transferred to Israel to stand trial.

1961 The trial starts on April 11. Sentence passed on December 15: "This court condemns Adolf Eichmann to death for his crimes committed against the Jewish people, for his crimes committed against humanity and for his war crimes."

1962 Sentence confirmed by appeal court on March 28. Eichmann petitions the Head of State for a reprieve. Reprieve refused on May 31. Eichmann is hanged at midnight.

His ashes are scattered over the Mediterranean, outside Israeli territorial waters.