

■ Irene Lilienheim Angelico is the daughter of two survivors of the concentration camps. After 30 years of passionately avoiding her history, Irene decided that she wished to make a film about second generation children of survivors and second generation children of Nazis.

"The film is about an obsession with a history we never knew. It is a constant pull from the past. A past we want to honour and learn from but also from which there is no escape."

Irene raised the money over a 5-year period, the bulk coming from the Canadian Film Board and the rest from private business people in Montreal. The film became an account of Irene's own journey to



Dark Lullabies

■ Dies ist ein Film über eine Generation, die von der Geschichte besessen und mit der Geschichte beschäftigt ist, in der sie keine Rolle spielte.

Aus der Sicht der Filmemacherin Irene Lilienheim Angelico, Tochter von ehemaligen KZ-Häftlingen, untersucht der Film die Auswirkungen des Holocaust auf die Nachkriegsgeneration der Juden und Deutschen. Viele der inzwischen 20- und 30jährigen Kinder der Überlebenden fühlen sich tief betroffen vom Martyrium ihrer Eltern. Nicht anders ergeht es ihren deutschen Altersgenossen, die angesichts der Verbrechen ihrer Eltern generation mit der Bürde der Schuld leben.

Wegen eines technischen Versehens ist **Dark Lullabies** in der diesjährigen Forums-Broschüre vergessen worden. Wir empfehlen unseren Lesern daher auch die Lektüre des nachfolgenden Artikels von Sarah Lloyd.

understand her past. Travelling from Montreal to Israel and then to Germany, the sense of discovery climaxed in an interview with Antje Mulke, the granddaughter of the vice commandant of Auschwitz. She spoke of her close and loving relationship with her grandfather, who was kind and generous. When she was 13 years old a friend told her who her grandfather had been. Then came the Frankfurt Trials and he was put into jail for 14 years.

During the worst time at Auschwitz 20,000 people were dying each day. It was impossible for her to connect this fact with her grandfather whom she knows and loves. Irene feels that it was precisely because the film was so personal that people in Germany were prepared to talk to her. "I was so involved and so vulnerable, and once the door was open and permission given to speak, everything came out. We all had in our heads and our hearts things that we did not understand, memories passed on. To be able to talk to, and even laugh with, the granddaughter of the vice commandant is a hope for the future and the message of the film."

Dark Lullaby won three awards at the 35th International Filmweek in Mannheim in 1985.

Sarah Lloyd