

**After
the
war
with**

Hannelore

**A Berliner war child's testimony
from 1945 to 1989**

"The scale of human tragedy by the end of the war is beyond the imagination of everyone who did not live through it, but especially of those who have grown up in the demilitarized society of the post-Cold War age. Yet this moment of fate for millions of people still has much to teach us."

Antony Beevor, The Fall of Berlin 1945

AFTER THE WAR WITH HANNELORE –
A Berliner War Child's Testimony from 1945 to 1989

Synopsis

This film is a portrait of Hannelore Scheiber during her years growing up in post-war Berlin. The story follows a linear chronology from her birth in a Berlin hospital in January 1945. It describes her family circumstances during the war and post-war era, contact with Russian soldiers, the Russian blockade, and the Berlin Airlift (Luftbrücke) from 1948 to 1949. The film documents her school years from 1951 to 1967, the construction of the Berlin Wall in 1961, meeting her husband Jean Devigne, their courtship and marriage, and their crossing to the West at Checkpoint Charlie in 1982. My intention with this documentary was to film Hannelore at specific locations in Berlin and document her stories and memories. My goal was to catch her emotions around the most important experiences she remembers from growing up in post-war Berlin.

Director's Statement

I met Hannelore and her husband, Jean Devigne, in 1994; years after both of my parents had passed away. We first established a client-artist relationship when they became interested in my paintings. A personal friendship grew from this which now has elements resembling a familial relationship. As I got to know Hannelore, I became interested in her childhood and adult years in Berlin after the war. The impetus behind making this film was her stories, my personal attachment to her, and my interest in World War II and Cold War history.

Foward

After the War with Hannelore is a warm and personal tale of a Berlin woman's life from 1945 to the fall of the Berlin Wall in 1989. It reminds the viewer of some of the critical moments in the history of post World War Two Germany. The story begins with Hannelore's birth in January 1945 in the last chaotic moments of the Second World War. Her life in Berlin is marked by the Soviet occupation, the division of the city by the Allied Powers, the Berlin Airlift of 1948, the Cold War, the building of the Berlin Wall in 1961 and the subsequent closure of the last possibility of free movement between the two parts of Germany. The film ends with her post wall visit to Berlin after the wall has fallen.

With this grim backdrop of German and Cold War history, Hannelore grows up to become a thoughtful woman whose open mind and desire for universal peace, so poignantly expressed in the last moments of the film, remind the viewer that there is, indeed, something to be learned from history.

The film is a remarkable document because it provides a highly personal view of recent history. It is a deeply felt artistic oral and visual testimony capturing aspects of the experience of growing up in one of the Cold War fronts, and will deepen the understanding of anyone who did not live through this era.

Rosemarie Schade
Associate Professor
Department of History
Concordia University

Vorwort

Es ist nicht einfach, dem sehr persönlichen Werk Scotts über die Erinnerungen eines Nachkriegskindes in Deutschland – Hannelore – in einem Prolog gerecht zu werden. Zumal wenn man dies aus der Distanz in Montreal versucht und dennoch der Vita Berlins als Fanal des Untergangs eines "tausendjährigen Reiches", als Frontstadt, als geteilte und schließlich wiedervereinigte Stadt dabei gerecht werden will.

Hannelore tut dies in einer ihr eigenen charmanten und sehr einnehmenden Weise, indem sie den Menschen schildert und nicht das bloße Geschehen. Ihre Erinnerungen sind sehr persönlich, lassen aber dem Zuschauer Raum für Teilhabe und befördern in ihm den Willen zu sehen, wo er steht, wo er lebt. Sei es in der multiethnischen und vielsprachigen Metropole Nordamerikas Montreal oder im heute wohl einzigen "melting pot" Deutschlands: Berlin.

Gerade die Teilung einer Stadt, wenn auch aus ganz anderem Blickwinkel, lässt Montrealer nicht kalt. Dies war mein Eindruck während der Premiere von Scotts Dokumentarfilm im Segal Centre in Montreal.

Das Publikum nahm es genau so, wie Hannelore es erzählte und Scott es auf die Leinwand brachte: menschlich nah, unverfälscht, authentisch!

Ich müsste mich irren, wenn es in Berlin oder auch andernorts auf der Welt anders verstanden würde.

Hans-Joachim Frieß
Stellvertretender Generalkonsul der Bundesrepublik Deutschland in Montreal

VIGNETTES

These seven vignettes of Hannelore's life are my way of reciprocating all that she's given me in our friendship. I also believe very strongly that oral histories like hers are valuable records documenting the post-war period and the Cold War years in Berlin, the epicenter of the end of WWII in Europe. What makes these seven vignettes special is that they are so personal. As we are confronted with war on an ongoing basis, I think there is value in narrative historical war documentaries that deal with the real and direct impact of warfare on human beings. Personal testimonies offer a specific, concrete means for understanding the horrors of war. And because they are so personal and real, they avoid the abstraction and separation that are possible when war is discussed through the language of politics, operations, or policies. Documentaries of this nature offer a unique opportunity for understanding.

- 1 Father's S Bahn train route Ostkreuz
- 2 Hannelore in front of her high school Bertha Von Suttner
- 3 Mural by Dick Kramer Studios dedicated to the Airlift Tempelhof Airport
- 4 Holocaust Memorial by Peter Eisenman
- 5 Director G. Scott MacLeod and Hannelore Scheiber in the Hotel Adlon



World Trade Center
Montréal 2008

Potsdamer Platz
Berlin 2006

East Side
Gallery
Berlin 2007



ANIMATIONS

Having a background in fine arts and an interest in animation, I decided to animate forty images for the film. My editor Martin Pensa and I used the animations as a vehicle to illustrate moments and locations that we had no footage for. This was also my solution to not having a budget to procure the rights to all the stills and archival footage we wanted. My approach was fairly straightforward, I drew my images on Mylar (a material once used by architects) and set up a tripod with a digital camera and photographed the stages of the drawing. The jpegs were later assembled as a moving picture, much like early animations. The animations and VFX was directed by Martin Pensa and lead compositor by Nicolas Laprise Pellicelli and his compositing team.



Pencil
animation
hand shake
in stages





¹ Berlin Taxi



² Father in Russia



3 Mother walking the lonely streets



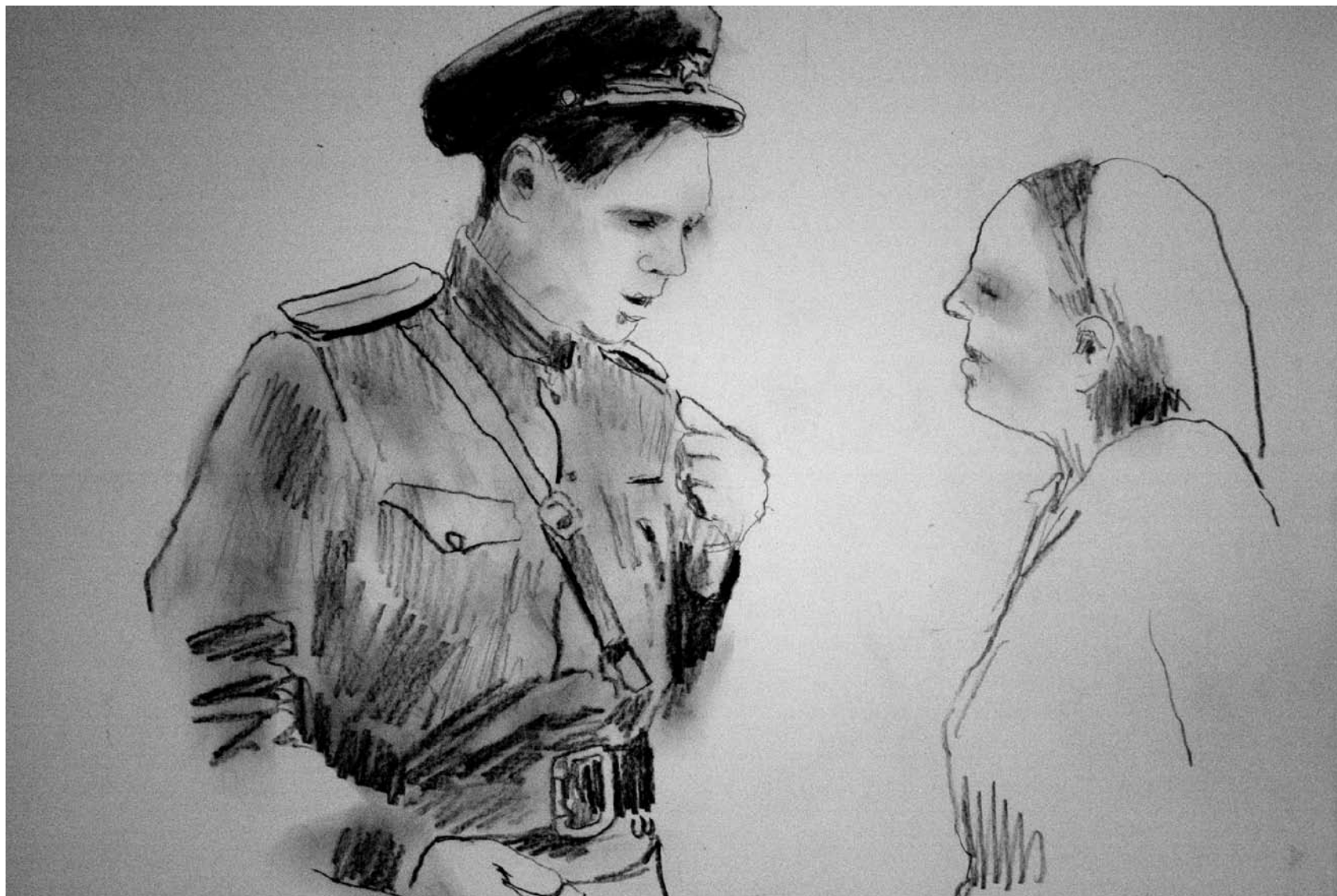
4 Mother walking the lonely streets II



5 Hannelore in the kitchen



6 Apple Cellar



7 Good Russian Officer



8 Partisans and Train



9 Russian winter landscape



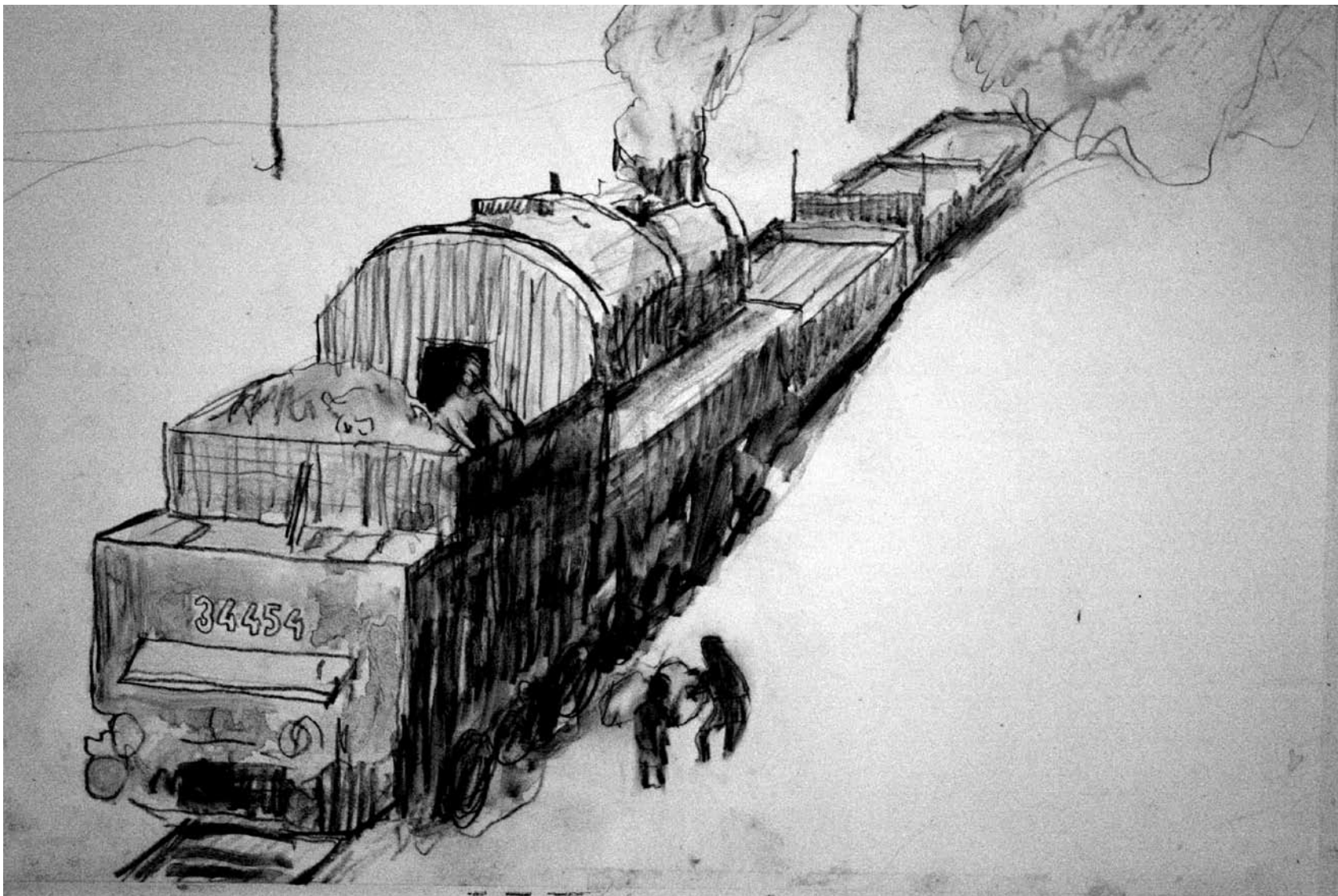
10 Dead figure in the snow



11 Partisans on horses



12 Father dumping coal



13 Father throwing coal from the train



14 German children with spoons



15 Cargo Airlift



16 Airlift plane being loaded



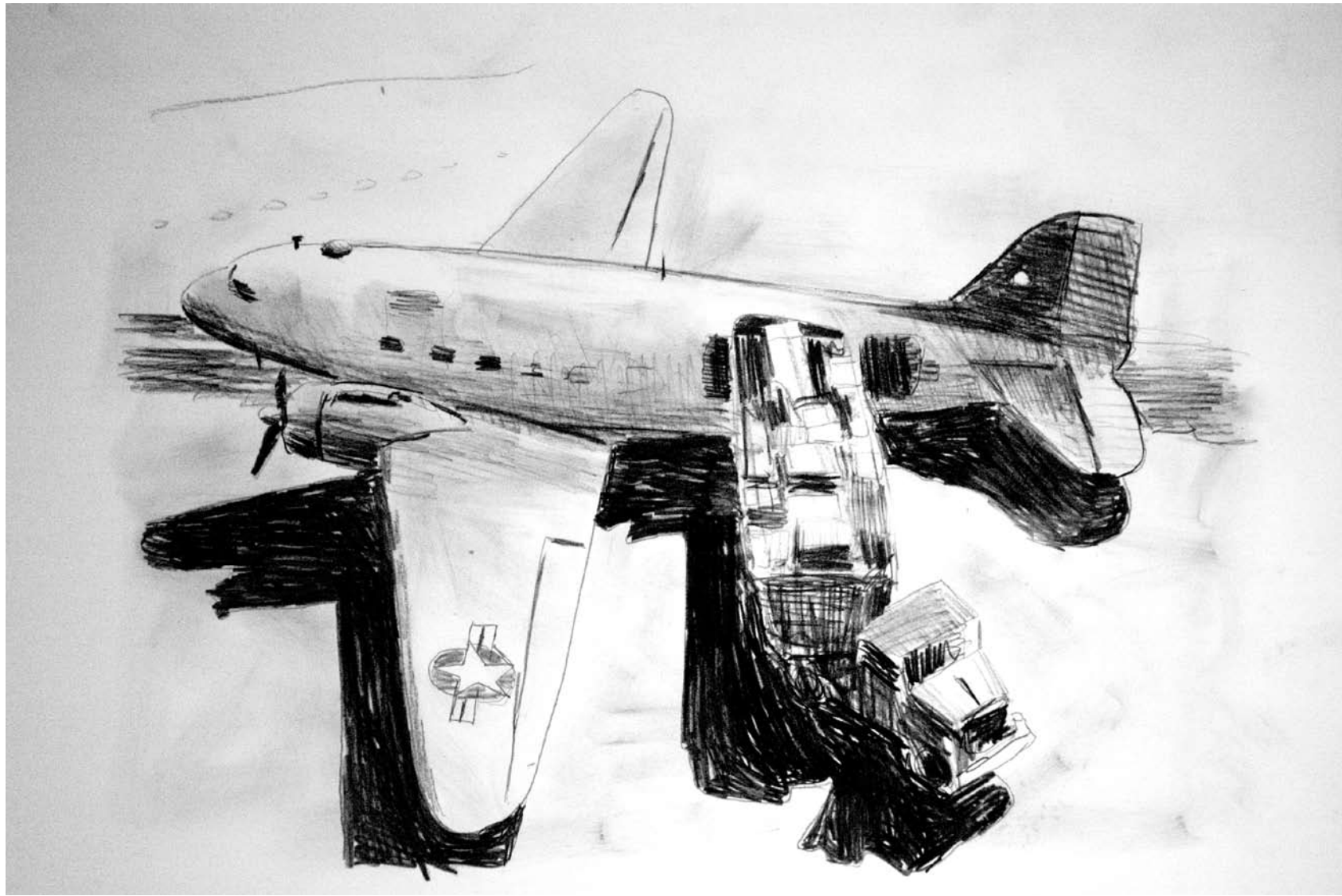
17 School boy Airlift



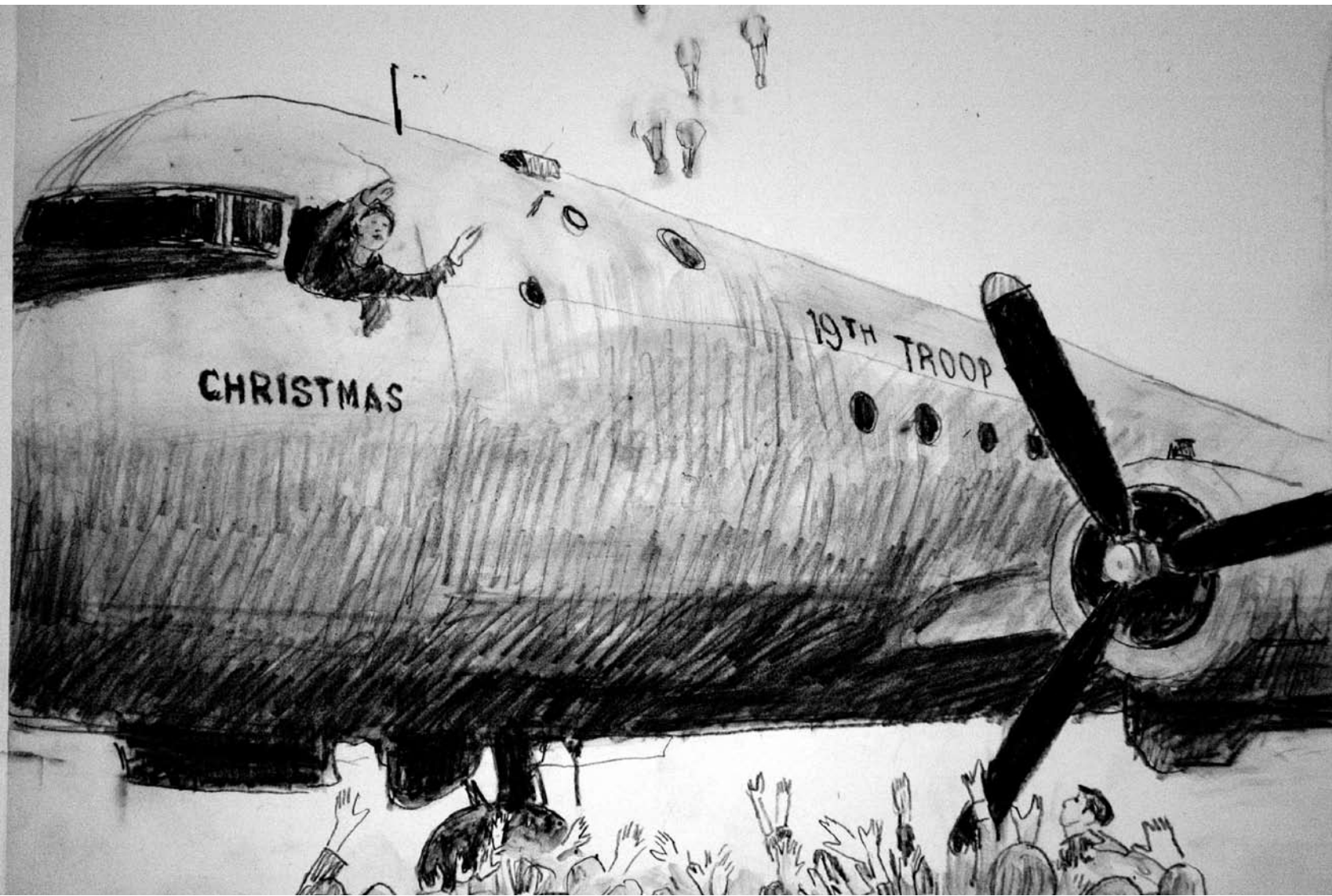
18 Air crash



19 Children in row during Airlift



20 Dakota DC 3



21 Candy Bomber throwing candy from cockpit



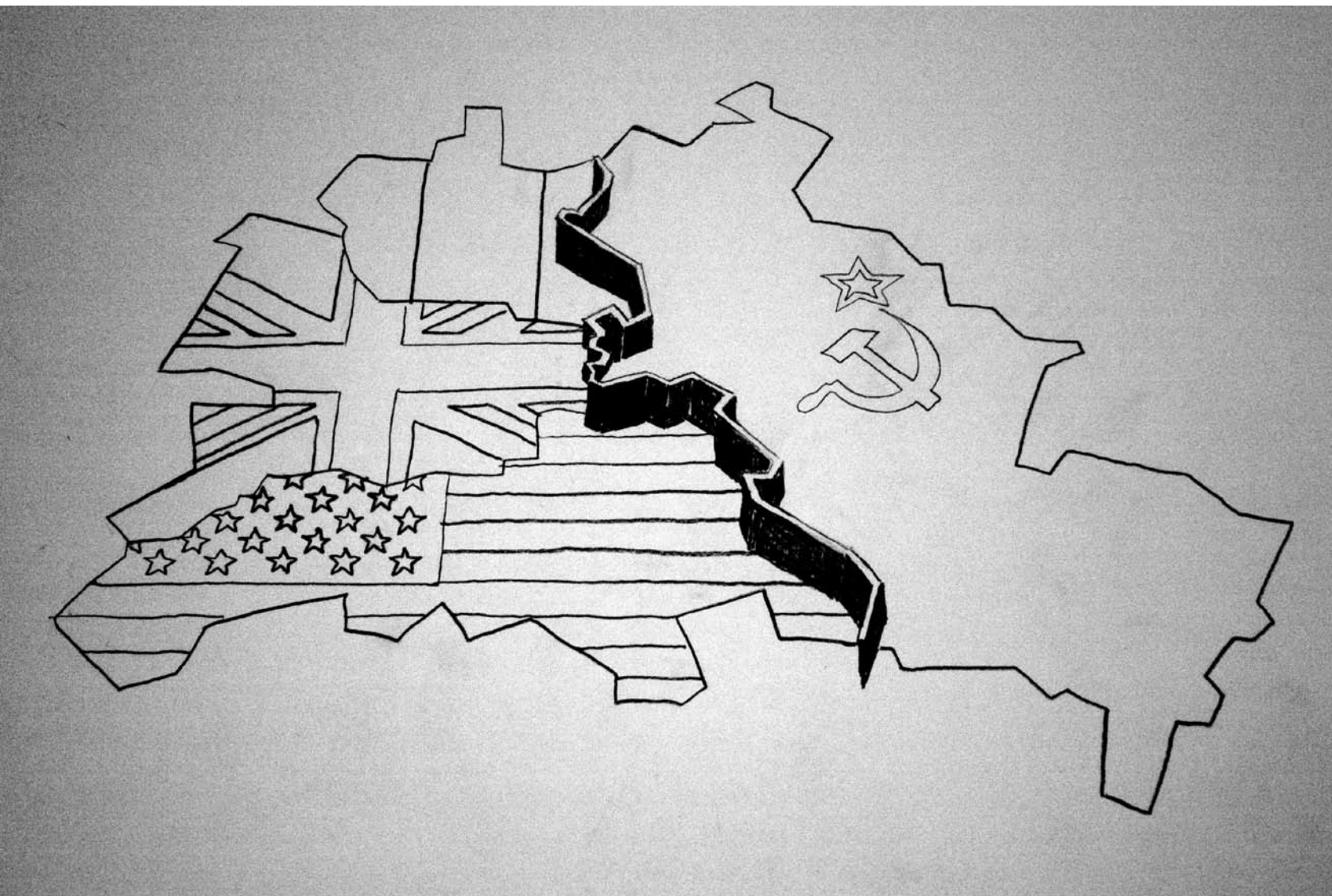
22 Tempelhof sign and boy



23 School children facing destroyed buildings



24 High School collage



25 Map of Berlin 4 sectors



26 The Wall



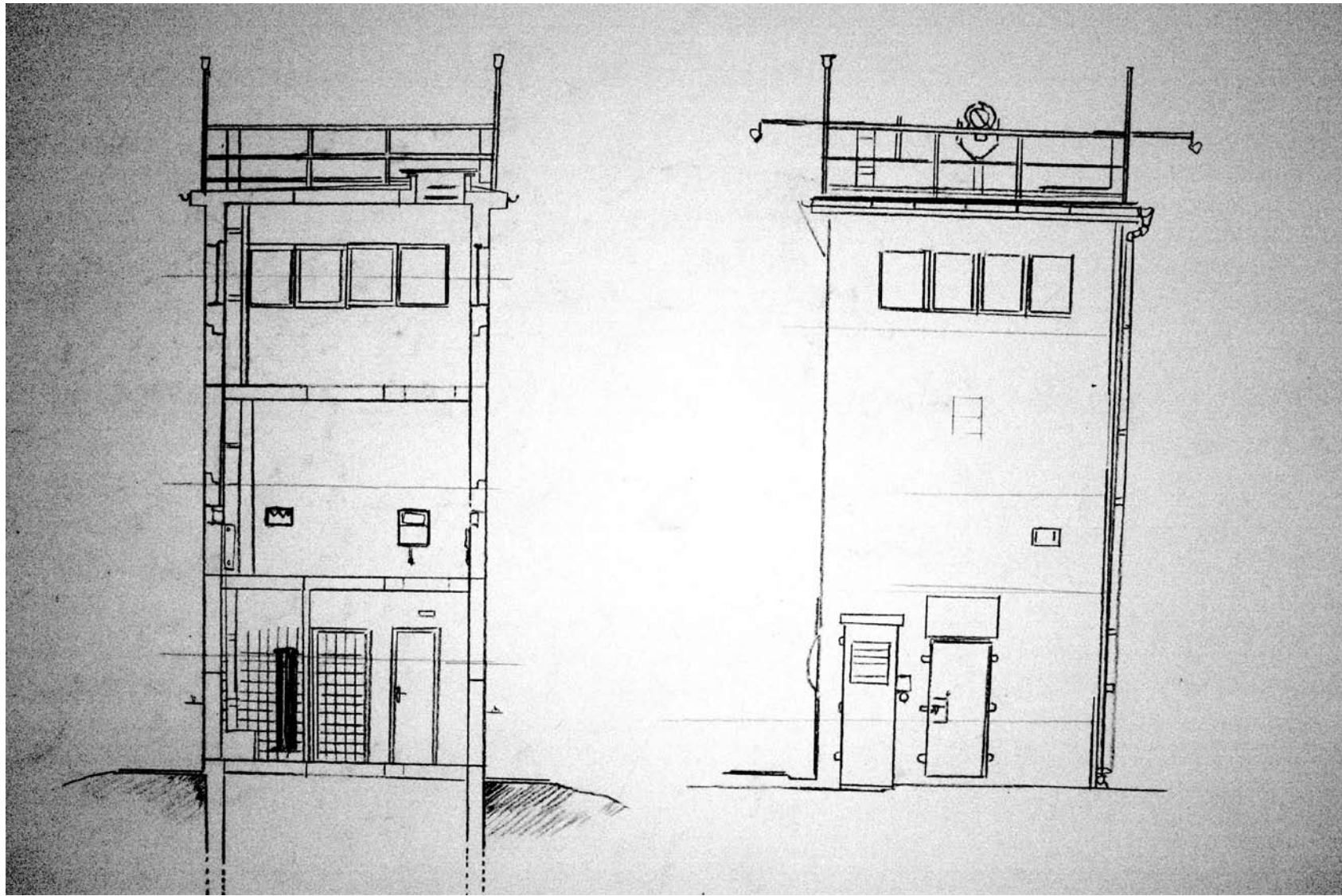
27 Wall Construction at gunpoint



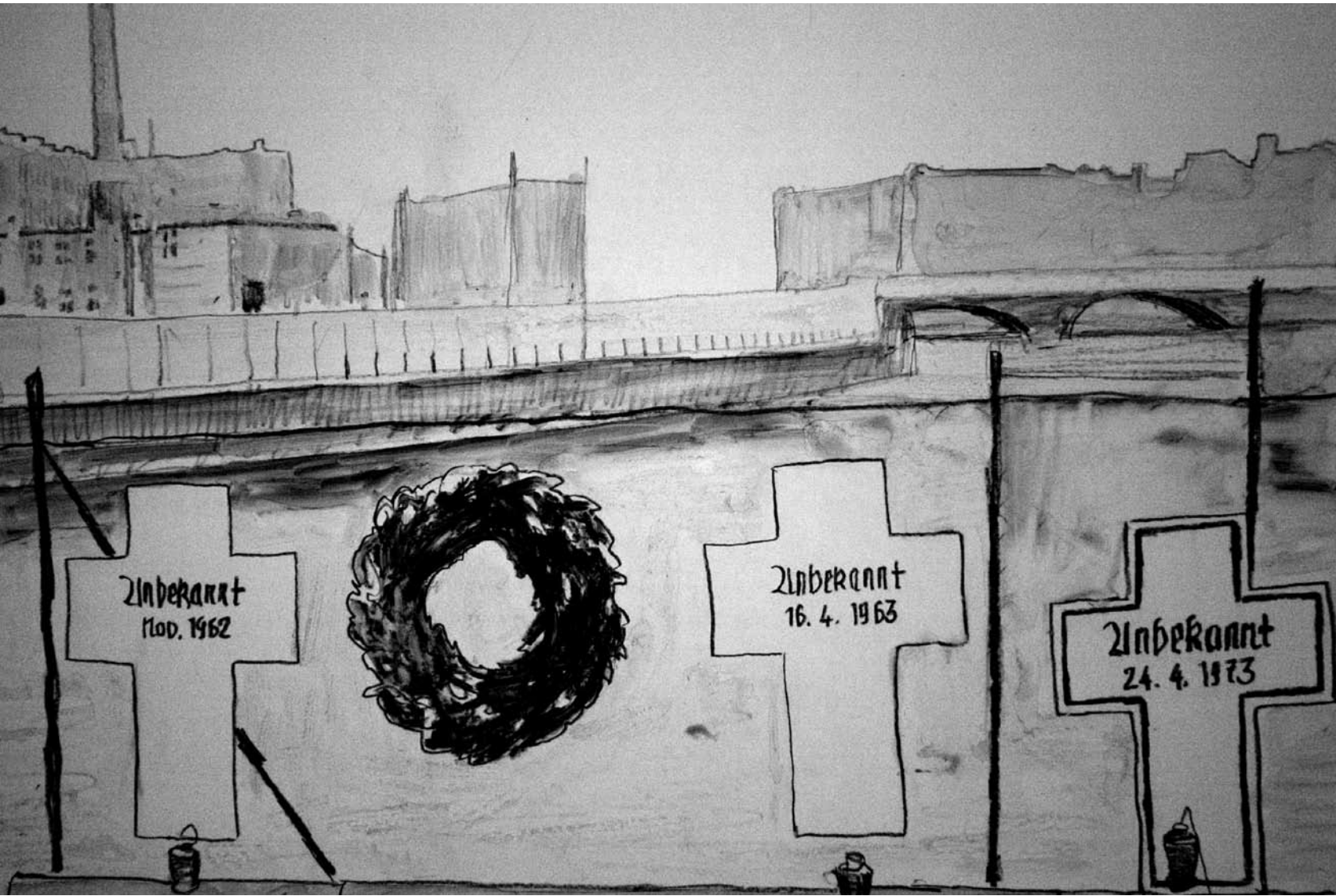
28 Wall and tower



29 Child waving at the wall



30 Wall tower



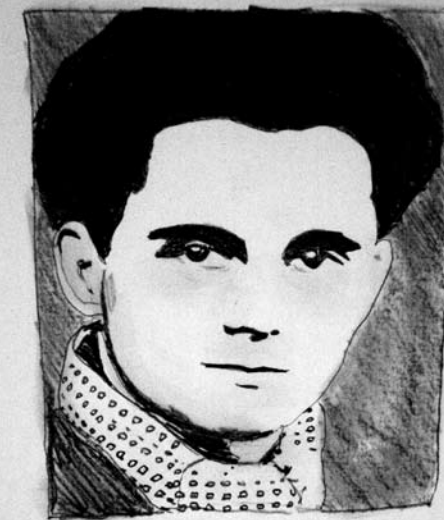
31 Crosses and wreath



32 Heinz Sokolowski



33 Klaus Schroter



Litfin, Günter
*** 19.01.1937**

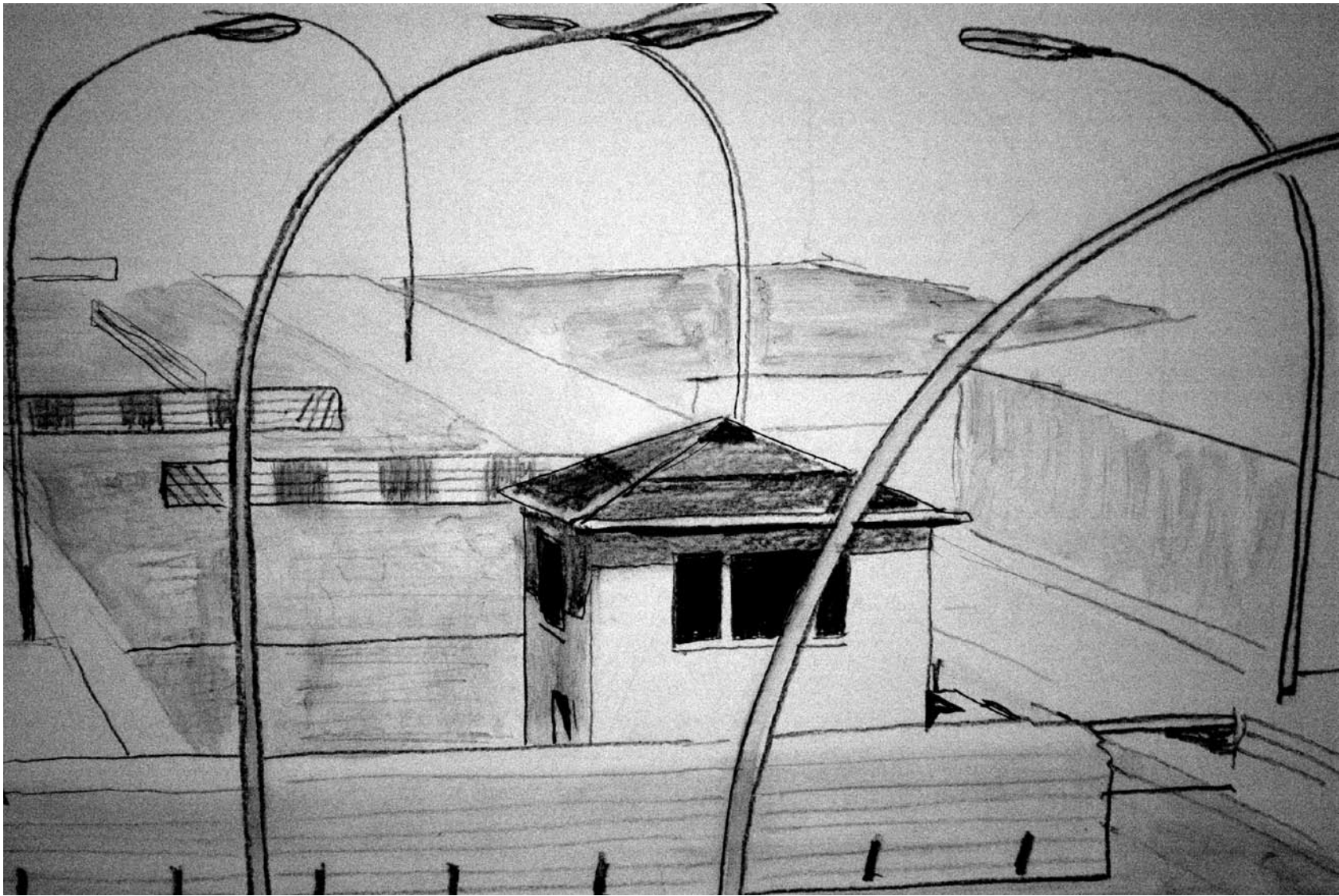
Am 24.08.1961 bei dem Versuch, durch den Humboldthafen nach West-Berlin zu flüchten, erschossen.

Shot on 24.08.1961 while attempting to escape to West Berlin by swimming through Humboldt-hafen:

34 Günter Litfin



35 Checkpoint Charlie



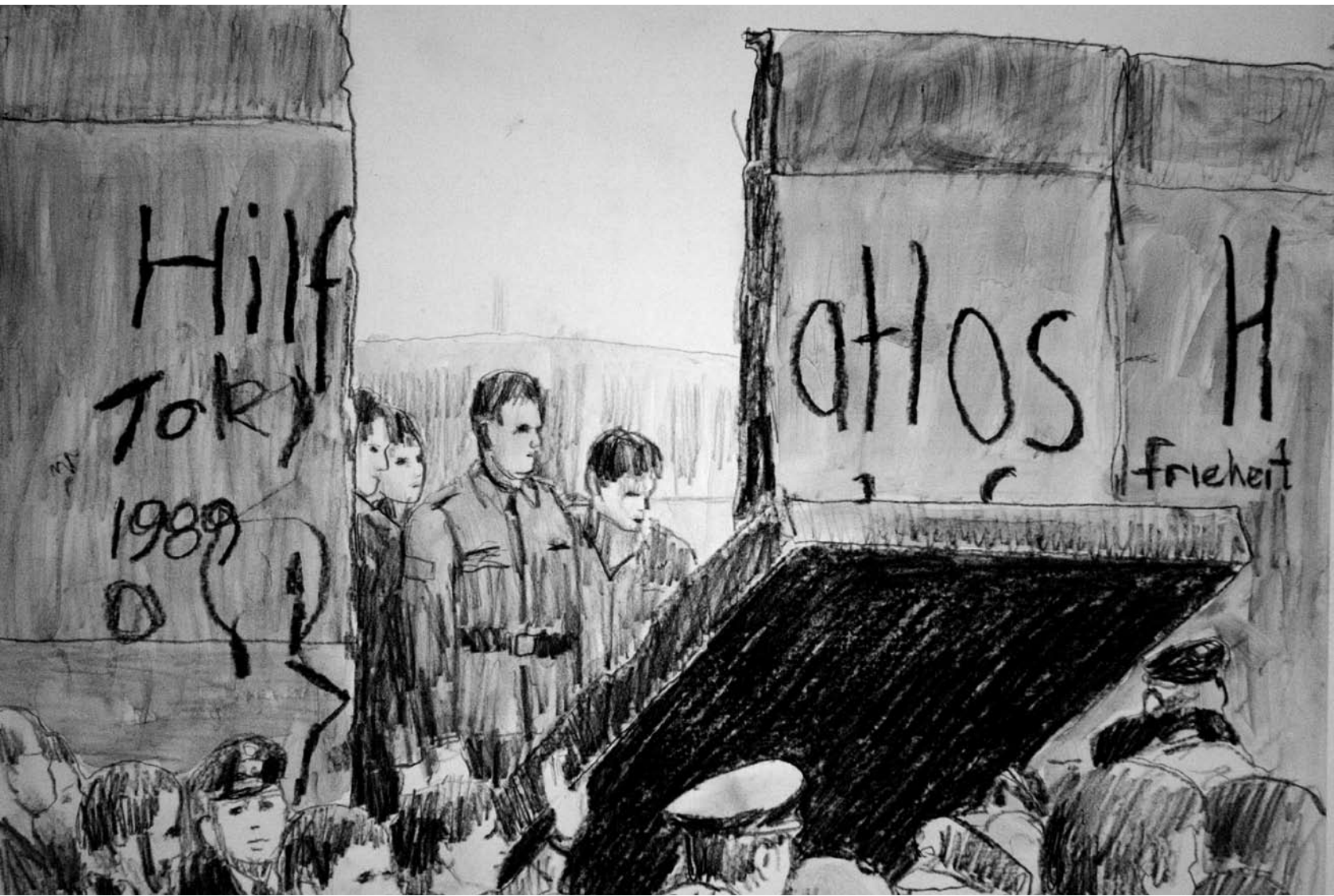
36 Checkpoint Charlie II



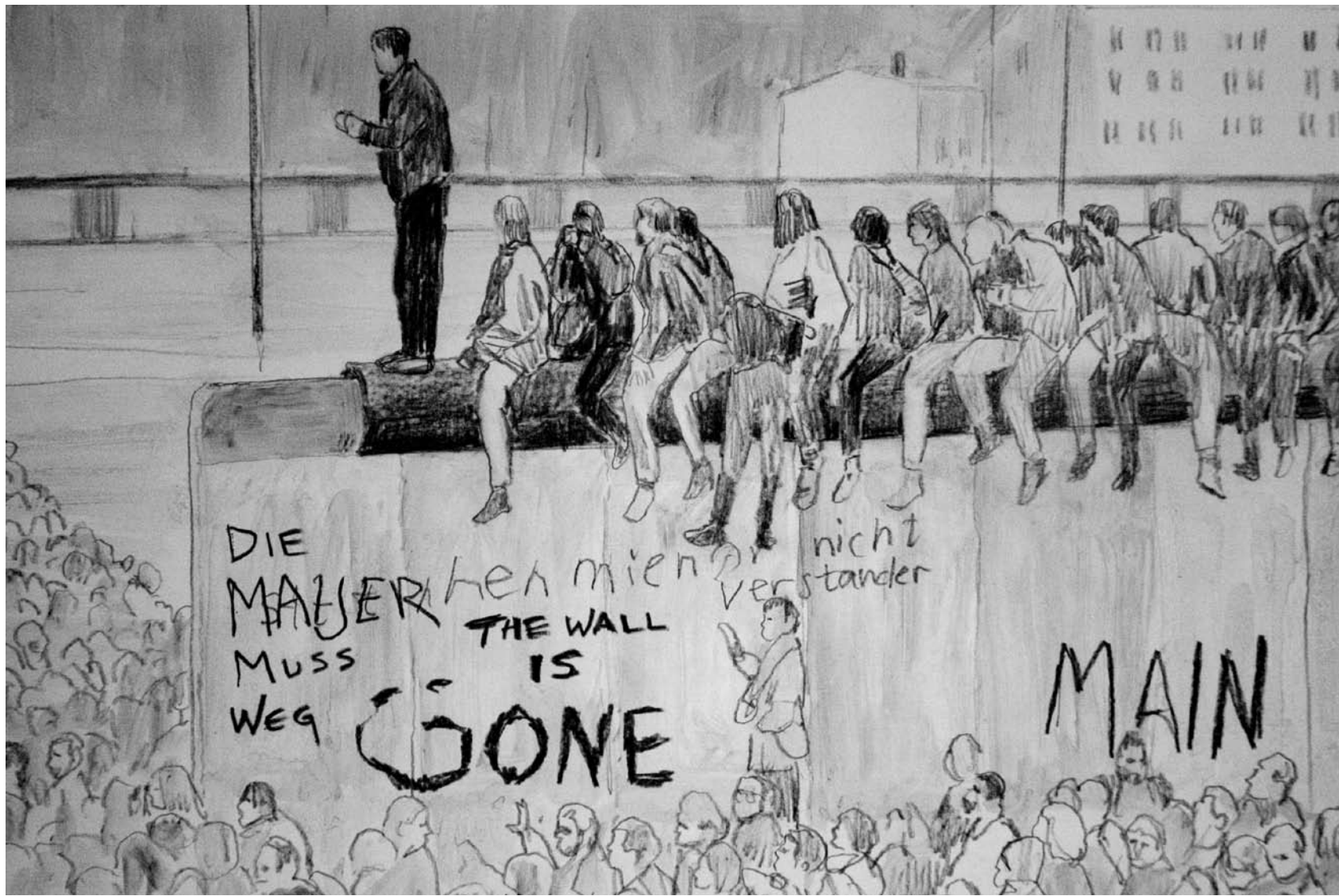
37 Checkpoint Charlie III



38 Wall handshake



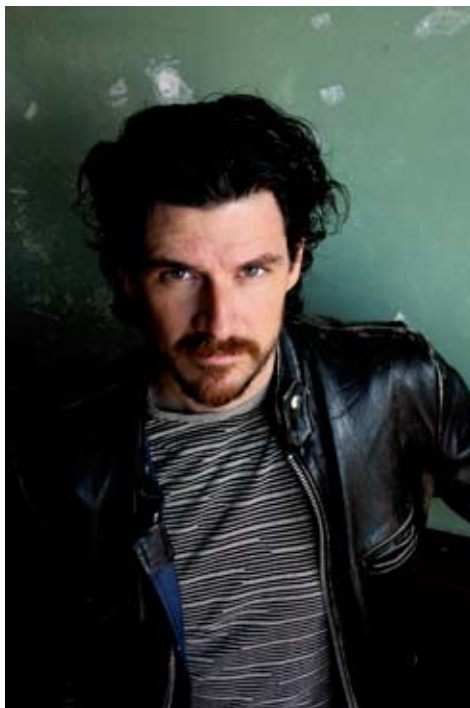
39 Wall opened



40 People on Wall 1989



41 Hannelore with flowers



Film Bio G. Scott MacLeod

G. Scott MacLeod is a multimedia artist in the truest sense of the term. A critically acclaimed painter and photographer whose work has been exhibited around the world, he is also a performing songwriter and recording artist.

Born in Red Deer, Alberta, MacLeod's family spent time in Cape Breton, Nova Scotia before relocating to Montreal, where he was educated in both English and French. His many-faceted career in the arts, along with his lifelong love of history and storytelling spurred an interest in documentary filmmaking. He was awarded a Main Film production grant in 2006 and selected for the National Film Board of Canada's Filmmakers Assistance Program in 2007. After the War with Hannelore is his first film.

MacLeod holds a BFA from Concordia University. His artwork is in many permanent collections, including that of the National Gallery of Canada. He lives in Montreal.

"I have made it my life's work to explore history, mythology and storytelling in my art making process, whether it be painting, photography, music or film, in the hope of better understanding where we come from, who we are and where we are going. Joseph Campbell believed it is our myths that define us. I have defined myself in my work and created my own 'myth' or life path through my work. Art has made me humble, it has fed and sheltered me, given me a voice, and enabled me to do the same for others, through mentoring and outreach work. And, as a result of this work, I have better understood humanity's place on this planet and have tried to be a positive influence for political and social change."

G. Scott MacLeod
Berlin/Montreal 2009

Citation

Antony Beevor, The Fall of Berlin 1945, Viking Penguin Books,
New York, 2003, Preface xxxiv.

Reference material

The Berlin Candy Bomber by Col. Gail S. Halvorsen, Horizon
Publishers & Distributors, Bountiful, Utah, 1990.

Truman Presidential Museum and Library, Montana, USA.

Deutsches Historisches Museum, Berlin, Germany.



Contact

MacLeod Nine Productions
2319 Hampton Ave. #1
Montreal, Quebec
H4A 2K5
Canada
Home: 514.487.8766
Cell: 514.989.9995

Afterthewarwith.hannelore@gmail.com
www.macleod9.com/film.html

Printing by lulu.com

ISBN - 978-0-9781424-2-1

MacLeod Nine Productions 2009



DESIGN by TagTeam Studio www.tagteamstudio.ca



International Film Board
of Canada
Monsieur Antoine Proulx (MPC Quebec)
www.iffb.ca



Canada Council
For the Arts

Conseil des Arts
du Canada

