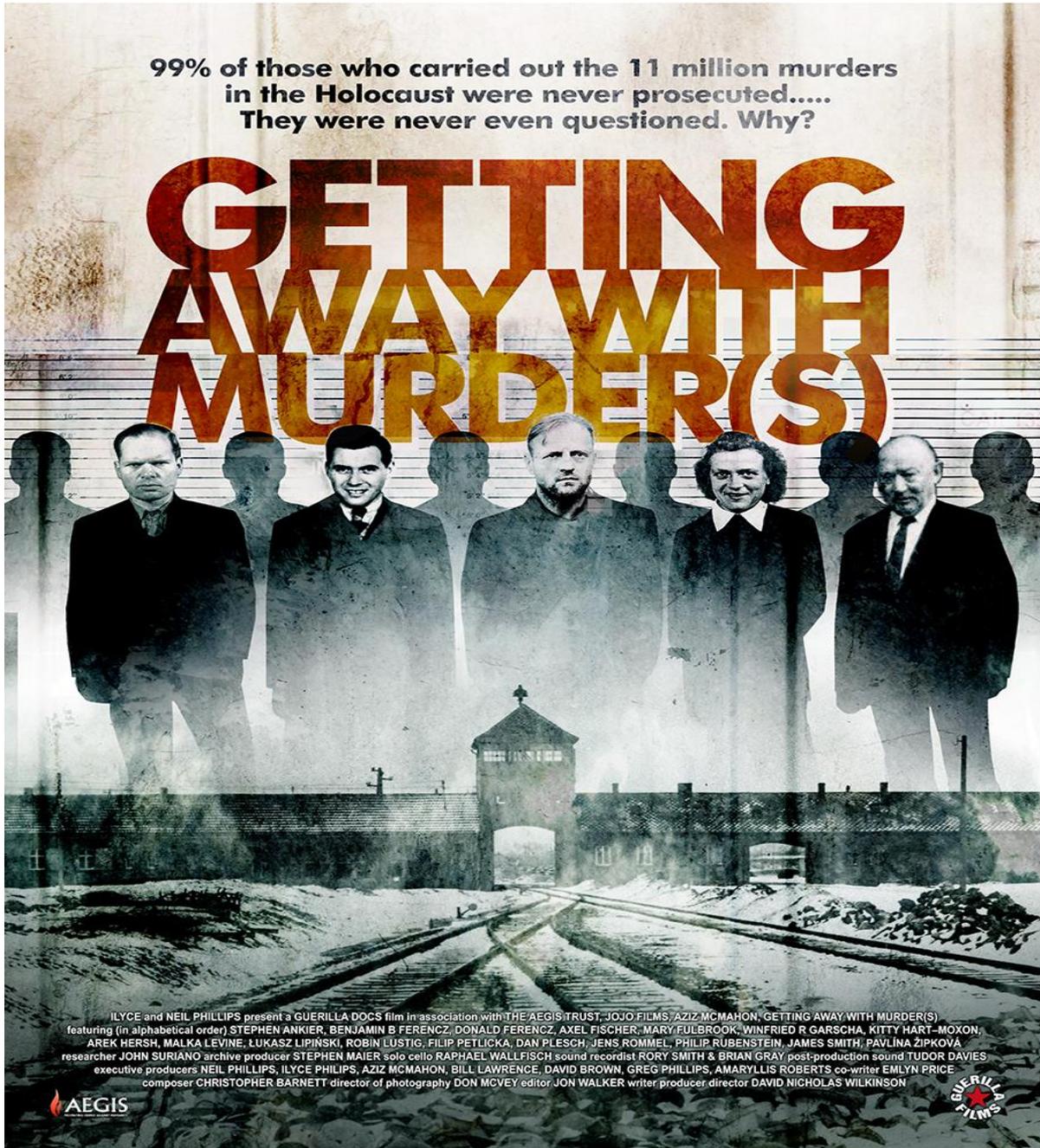


PRESS BOOK

UK release date 1st October 2021 -

The 75th Anniversary to the day of the sentencing of the International Military Tribunal



Running Time:

175 minutes

BBFC Cert:

15

UK Distribution :

Guerilla Films

Press Information:

bill@reelsolutions.co.uk

Official Website:

www.gettingawaywithmurders.uk

**Ilyce and Neil Phillips
present
a guerilla docs film**

GETTING AWAY WITH MURDER(S)

**in association with
the Aegis Trust, JoJo Films, Aziz McMahon**

**director producer writer
David Nicholas Wilkinson**

**participants
(in alphabetical order)**

**Stephen Ankier
Benjamin B Ferencz
Donald Ferencz
Axel Fischer
Mary Fulbrook
Winfried Garscha
Kitty Hart – Moxon
Arek Hersh
Malka Levine
Łukasz Lipiński
Robin Lustig
Filip Petlicka
Dan Plesch
Jens Rommel
Philip Rubenstein
James Smith
Pavlina Zipkova**

**Most Wanted Nazi Voice Overs
Eileen Atkins**

**Anthony Eden Voice
Julian Glover**

**Cello solo's
Raphael Wallfisch**

**filmed in
the UK, the USA, Poland, Lithuania, Latvia, Czechia, Austria, France, Ireland
and Germany**

GETTING AWAY WITH MURDER(S)

Almost 1 million people in 22 countries carried out the unprovoked murder of 11 million innocent men, women and children.

99% of those responsible were never prosecuted; most were never even questioned.

The **Allies** knew what their crime was.

The **Allies** knew where a great many of the murderers could be found - **Germany, Austria, Italy, the UK, the USA, Canada, Australia,** and numerous countries in **South America.**

The **Allies** had an endless wealth of evidence to present to the courts.

The **Allies** unanimously agreed to prosecute those responsible when they drew up **The London Agreement** in **August 1945.**

But, after the late 1940s, these very same **Allies** did almost nothing.

Why?

Director **David Wilkinson**'s sole motivation for making **GETTING AWAY WITH MURDER(S)** was to find out precisely why so many were actively permitted to get away with their crime(s) – the crime of mass murder on an industrial scale.

A simple question. He knew long before he began filming that the answer would be more than complex.

Wilkinson's journey takes him all over the **UK**, to **Ireland**, the **USA**, the killing fields of **Lithuania, Latvia** and the **Czech Republic**, to the infamous death camp **Auschwitz - Birkenau** in **Poland, Austria, France** and, of course, **Germany.**

The narrative leads with interviews, including with the 101-year-old **Benjamin B Ferencz** who is the last living prosecutor from the **Nuremberg War Crimes Trials**, **Professor Mary Fulbrook**, **Dr Dan Plesch**, **Holocaust** survivors **Kitty Hart-Moxon**, **Malka Levine**, **Arek Hersh**, Nazi hunter **Dr Stephen Anker**, British broadcaster and writer **Robin Lustig**, German prosecutor **Jens Rommel**, **Holocaust** educator and campaigner **Philip Rubenstein** and **Holocaust** memorial co-founder and humanitarian campaigner **Dr James Smith.**

30th September - 1st October 2021 is the **75th Anniversary** of the sentencing of the **International Military Tribunal at Nuremberg**, the only trial to involve all the **London Agreement**'s joint-signatories. It reached its confident conclusion and meted out the specific justice that mankind had anticipated. However, only a very few of the perpetrators were put on trial. **GETTING AWAY WITH MURDER(S)** looks at what followed.

Despite the extensive documentary coverage of the Holocaust to date, not one film has explored in any depth the almost total lack of justice, statistically, towards the vast numbers of eagerly participating perpetrators who, at war's end, simply walked away – untouched by justice. This film addresses this glaring omission.

The film is unusually long at **175 minutes**. ***But an unresolved truth demands the time needed to tell it.***

BACKGROUND

Directors notes

The film is released in the **UK** on **1st October 2021** exactly **75 years** to the day the **International Military Tribunal** in **Nuremberg** finished and essentially looks at justice thereafter.

How the film came about

When I was distributing the **Ronald Harwood** film **TALKING SIDES** in 2003, I discussed the idea of this film with him as we drove around the country together. Ronnie wrote around a dozen plays, films and books dealing with the **Holocaust**. He told me that it **“informed him”**. I mentioned to him that I was thinking of making a documentary about why so few of those who carried out the murders were not prosecuted and asked him whether it was viable. He said yes. It was intended that he should be in the film (he appeared in another documentary of mine) but his contribution sadly was not to be. The documentary is dedicated to him.

My sole motivation for making **GETTING AWAY WITH MURDER(S)** was to find out why so many got away with their crime – the crime of mass murder on an industrial scale. I just felt that someone needs to make a visual record of just how few people were, actually held to account.

From 2003 - 2015 **GETTING AWAY WITH MURDER(S)** was one of a number of film ideas that I would pitch to people. Idealistically I did not want **any** money from any **Jewish** source. Over the years of research, I accidentally stumbled across many **Holocaust** denying websites. Most of these talk about the **“Spielberg lie”**. They put forward the view that all films made about the **Holocaust** are produced and/ or financed by **Jews**. As a non-Jew, I wanted the funding to come from sources that were not **Jewish**. I thought that was very important, but I have failed in this respect. Although the bulk of the money does come from a gentile; me (and my wife).

Every year I went to **Doc/Fest** in **Sheffield**, and I would pitch the project to numerous **UK** and overseas broadcasters who were present. I never got any interest. Nothing. That said, there are hundreds of producers attending, all pitching multiple ideas, only a small fraction of which will ever see the light of day.

I remember bumping into to a TV Commissioning Editor at **Doc/ Fest** the year after I had pitched the idea to him. I asked him if he had changed his mind. He said ‘no’ but admired my tenacity in trying to interest him again, saying, **“I don’t understand why you are so passionate about this subject - you’re not Jewish”**. A variation on the **“Spielberg lie”** comment. I wonder if he would have warmed to the film had I been **Jewish**.

Why we made the film on a low budget and not wait for more funding

I was subjected to Antisemitism personally, which is odd considering that I am not **Jewish**. I had jumped onboard a bus in 2018 at **Tottenham Court Road** heading for **London King's Cross station**. I nearly always wear a hat and this time it was a large black one, kind of matching my black overcoat. At **Goodge Street** a man got on, spotted me and came to berate me for what I was doing to the **Palestinians**. With my white beard, I fitted his image of what a **Jew** looks like. He was a big man, probably a boxer or bodybuilder. The confrontation was intense, aggressive and frightening, an emotion I rarely feel. Finally, I got up, told him I was not **Jewish** (something I regret) and went upstairs. He did not follow.

That was not what shocked me. What shocked me was that it was a crowded bus and not one person said anything. He was very loud and so everyone heard his remonstrations. I never thought that in the **UK** a bus full of **Brits** would turn a blind eye to such a bigoted verbal assault.

That night I started pre-production on **GETTING AWAY WITH MURDER(S)**.

I ran a semi-successful crowd funding campaign for the film, for a small part of the budget. Then we advertised this on **Facebook**, aimed at the **US**, within hours, we were hit with a large number of nasty Antisemitic messages and posts in the thread. We closed it down that day.

In the film and TV industry we pride ourselves for championing the underdog and sticking up for the bullied of the world. Some years ago at **Sheffield Doc/ Fest**, in the bar of the **Mercure Hotel**, I pitched the film to a very senior executive at a **UK** broadcaster. He asked me if I was **Jewish**. When I told him I wasn't, he replied ***"Don't you think the Jews have had enough coverage regarding the Holocaust?"***

Greg Phillips, one of the executive producers of **GAWM**, who is **Jewish**, and for almost 50 years has sold programming around the world, said to me that had the film been about Adolf Hitler and his rise to power then it would have been easy for him to raise broadcast funding in the form of commissions or pre-sales. For whatever reason, a film highlighting the lack of justice for the **Jews**, and the other victims of the **Holocaust**, was not of interest.

Making **GAWM** for the cinema therefore became the only option open to me. Also, I have spent over forty years as a producer and/or distributor working on films I just don't know how to make or promote episodic programming.

I tried to homogenise it into a more palatable length and spent 6-8 months trying very hard to bring it down under two hours, but every time I did this, I just felt that I was not doing justice to the story I wanted to tell.

I followed **Ronald Harwood's** No 1 screenwriting rule (I wrote a screenwriting book with him) ***be true to the truth*** and that for me meant a film lasting **175 minutes**.

I consider what happened after the war to be the greatest miscarriage of justice in the history of mankind and I needed to explore it fully.

In my youth the cinema was by and large a medium for commercial films. Now the cinema gives a voice that, in this case, broadcasters would not.

Random Notes

1. I know the film is long. **SHOAH** is over 9 hours; and **HOTEL TERMINUS** and the **SORROW AND THE PITY** also about the **Holocaust** are both over 4 hours, so this is short in comparison. The **Holocaust** needs time to explain.
2. A **British** airline that had taken a **WWII** film I distributed, **TWO MEN WENT TO WAR**, which had been successful with passengers, so wanted to take **TAKING SIDES** for their first-class customers on long haul flights. However, they wanted me to edit out footage of the tractor in **Bergen-Belsen** pushing the bodies into a large pit. I refused, saying that this was tantamount to **Holocaust** denying. The middle person dealing with this told me that I was being ***a tad pompous***. I would not budge, so they never licensed it. I have made sure that that footage is in **GETTING AWAY WITH MURDER(S)**.
3. We arrived in **Vilnius, Lithuania, 11th March 2019**, which was a national holiday, so **Don McVey (DOP)** and **Robin Lustig** and I walked around **Cathedral Square**. There was a large group of people holding flags, not the current **Lithuanian** flag but older ones with the "**Apostolic Cross**". In amongst them all Robin spotted a man in a black jacket on which was written **Latvian Waffen SS Division**. We took a photograph of him. In **Vienna** one night we saw a spray can swastika on a wall. It was gone in the morning.
4. On **27th July 2006**, thirty-nine **British** MPs, unhappy with the lack of progress in prosecuting Nazi war criminals following the **War Crimes Act 1999**, who were living in the **UK** with impunity, put down an **Early Day Motion**. One was **Ian Paisley**, another **Jeremy Corbyn**. Since then, I could find no other action taken officially re these "**alleged**" Nazis living in the **UK**.
5. I became fixated that in **Germany, Austria, Lithuania** and **Latvia** there are so many respectful memorials to those murdered. It almost seems that in each country more was done in this regard than was achieved in prosecuting those who carried out the murders.

On Screen –

Dr Stephen Ankier is a retired **British** PhD pre-clinical and clinical pharmacologist who worked on the discovery and development of new medicines.

While on holiday in **Israel** during 1961, Dr. Ankier attended the **Adolf Eichmann** trial in **Jerusalem**. In the **United Kingdom**, he discovered the SS-trained **Trawniki** concentration camp guard, **Alexander Huryn**, and also several members of the SS-led **Ukrainian Self-defence Legion (USDL)** who were alleged to have been involved in war crimes. In **Minneapolis**, he located a former **USDL** commander, **Michael Karkoc**, and documented his wartime activities. That led to Karkoc's indictment by the **Polish** authorities for alleged war crimes.

Dr. Ankier also worked on a 2021 **BBC Radio 4** documentary about **Stanislaw “Stan” Chrzanowski**, who then became the first **British** person to be investigated by **German** authorities for alleged Nazi war crimes.

Benjamin B Ferencz is an American lawyer and pacifist who fought in **World War II**. He was an investigator of Nazi war crimes and chief prosecutor for the **United States** in the **Einsatzgruppen Trial** one of 12 military trials at **Nuremberg**.

Later he became an advocate of the establishment of an international rule of law and of an **International Criminal Court**.

Mary Fulbrook is Professor of **German History**. She studied at **Newnham College, Cambridge**, as an undergraduate, and at Harvard University, where she did her MA and PhD; she has also held a **Harvard Centre for European Studies Krupp Fellowship** at the **LSE**, and a **Lady Margaret Research Fellowship** at New Hall, Cambridge. **Mary Fulbrook's** contributions to **UCL** include serving as Executive Dean of the Faculty of Social and History Sciences Vice-Dean Faculty of Arts and Humanities; and nearly a dozen years as Head of the **German Department**.

Among wider professional commitments, **Mary Fulbrook** is a member of the **Academic Advisory Board** (*wissenschaftliches Kuratorium*) of the **Memorial Foundation** for the former concentration camps of **Buchenwald** and **Mittelbau-Dora**. She has served on the Council of the **British Academy**, and as Chair of its **Modern History Section**. She was a member of the Advisory Board (Beirat) of the **German Historical Institute London**; and a member of the International Advisory Board of the **Bundeskanzler-Willy-Brandt-Stiftung**.

Winfried Garscha is Co-director of the **Austrian Research Agency for Post-War Justice** at the **Documentation Centre of Austrian Resistance (DÖW)**, Vienna. 1987-2018 archivist and senior historian at the **DÖW**. Books and articles about Austrian contemporary political and legal history, with a special focus on Nazis crimes and the judiciary, antifascist resistance, and the deportation of **Austrian Jews** to the extermination camps.

Kitty Hart – Moxon a **Polish-English** citizen was sent to the **Auschwitz-Birkenau** death camp in 1943 at age 16, where she survived for two years, and was also imprisoned at other camps. Shortly after her liberation in April 1945 by **American** soldiers, she moved to **England** with her mother, where she married and dedicated her life to raising awareness of the **Holocaust**. She has written two autobiographies entitled ***I am Alive*** and ***Return to Auschwitz*** and two documentaries of her life have been made one by **ITV** and the other by the **Shoah Foundation**.

Arek Hersh was moved around several camps before being taken to **Auschwitz**. He was eventually liberated at **Theresienstadt** 8 May 1945 by the **Soviet Army**. There were 5,000 Jews in his town but only 40 of them came out alive.

The **Soviet** soldiers let all of the surviving **Jews** do whatever they wanted with the **Germans**; Arek took the captain's food to show him how it felt to starve.

Hersh was included in a group of 300 **Holocaust**-surviving children who, following their liberation, were brought to the **Lake District** in **England** as part of a rehabilitation plan. Their journey is documented in the **BBC** film **THE WINDERMERE CHILDREN**.

Malka Levine was born in 1939 in **Vladimir Volinsk** in northwest **Ukraine**. Following the first pogrom there, ignited by the Nazi occupation of her country, her extended family of 78 was rapidly reduced to 5 by the war's end. She was one of just 30 people from 25,000 from her region not to be murdered by the Nazis and their collaborators.

Łukasz Lipiński is a guide/educator to the **Auschwitz Memorial**, and from 2014 a staff member at the **Museum's Press Office**. He regularly takes groups of **English, American, Norwegian** and **Swedish** citizens around the Memorial.

He works with the Memorial's **International Centre for Education** about **Auschwitz** and the **Holocaust**, guiding special groups participating in various seminars including events organized by **European Council** and **Raphael Lemkin** seminars. He has guided many official delegations from the **USA** and the **United Kingdom**. He has visited **Israel** and the **USA** in connection with his work at the Memorial.

Robin Lustig is a journalist and broadcaster. From 1989 until 2012 he presented **The World Tonight** on **BBC Radio 4** and **Newshour** on **BBC World Service**. In 2013 he won the **Charles Wheeler Award** for **Outstanding Contribution to Broadcast Journalism**.

Dan Plesch is the author of **HUMAN RIGHTS AFTER HITLER**.

Academic posts since 1988 include **Honorary Visiting Research Fellow** at the **Department of Peace Studies** at **Bradford University**, **Research Associate** at

Birkbeck College, University of London and **Senior Visiting Research Fellow at Keele University**.

Outside academia, he has acted as consultant and advisor to the **UK** and **US** governments, the **BBC**, **CNN**, **Sky News**, **Kroll Security International**, **Oxfam**, the **Foreign Policy Centre** and **Greenpeace**. He was the independent advisor to the **UK** government's department of constitutional affairs on the implementation of the **Freedom of Information Act**.

Philip Rubenstein was the director of the **All-Party Parliamentary War Crimes Group**, which campaigned successfully in the 1980s for Nazi war criminals living in the **UK** to be brought to justice.

Philip was also the founder-director of the **Holocaust Educational Trust**, which was instrumental in persuading the **UK** government to include **Holocaust** studies on the education curriculum for schools in **England**.

James Smith Co-Founder of the **UK's National Holocaust Centre and Museum**, and co-founded the **Aegis Trust** for genocide prevention in 2000. In 2004 he worked with survivors and **Kigali City Council** to establish the **Kigali Genocide Memorial** in **Rwanda's** capital, at a site where 250,000 victims of the 1994 Genocide against the Tutsi lie buried. It receives tens of thousands of visitors each year and is the base from which the **Aegis Trust's Peace Education Programme** has been developed. James is an author, editor and contributor to multiple films and publications on the **Holocaust** and genocide

He is co-author of **WILL GENOCIDE EVER END**.

Dame Eileen Atkins is one of the **UK's** most accomplished actors. Her autobiography **WILL SHE DO** is published in **October 2021**.

Axel Fischer studied media, **German** literature and social anthropology. After being employed in the fields of marketing, public relation and culture management, he became a research fellow at the universities of **Wuppertal** und then **Marburg (Germany)**. As a member of the International Research and Documentation Centre for **War Crimes Trials** (ICWC, Marburg) he was engaged in the field of Transitional Justice and Media and worked on a research project about the **U.S.-American** film project on the **Nuremberg Trial**. Since October 2018, he is a research associate at the **Memorium Nuremberg Trials**.

Donald M. Ferencz is a **Visiting Professor** at **Middlesex University School of Law** and the **Convenor of the Global Institute for the Prevention of Aggression**. He served as an **NGO** advisor to the **Special Working Group** on the **Crime of Aggression**, charged with developing amendments to the **Rome Statute of the International Criminal Court**, defining the crime of aggression and setting forth the circumstances under which the Court may exercise its aggression jurisdiction. His work in the field of international justice focuses primarily on strengthening the rule of law through universalization of the core crimes of the **International Criminal Court**, and he remains actively involved in the global campaign to criminalize the unlawful use of armed force, both internationally and within national criminal codes.

Raphael Wallfisch is the son of **Anita Lasker-Wallfisch** who survived the Holocaust playing in the **Womens Orchestera of Auschwitz** which saved her because cello players were difficult to replace. The orchestra played marches as the slave labourers left the camp for each day's work and when they returned. They also gave concerts for the SS. Her son Raphael is one of the world's great cello players.

Julian Glover has been acting for over 65 years. His film include **INDIANA JONES AND THE LAST CRUSADE, THE EMPIRE STIKES BACK, FOR YOUR EYES ONLY.**

Behind the camera.

David Nicholas Wilkinson (director/producer/writer) was the director, producer, co-writer and presenter of **THE FIRST FILM, POSTCARDS FROM THE 48%** and an executive producer of **HOW TO CHANGE THE WORLD**. He has also produced many other documentaries and drama productions.

Wilkinson has also distributed 120 films in the **UK & Ireland** in the cinema, on video/DVD, to television and online. Since 1998 apart from **Alex Gibney's ZERO DAYS** these were purposely only **British & Irish** films.

Jon Walker (editor) has edited dozens of documentaries across a wide range of subjects and recent projects include **HORIZON: GOODBYE CASSINI - HELLO SATURN, CHINA: BETWEEN CLOUDS AND DREAMS** (a five-part series) and the BAFTA nominated **BAKA - A CRY FROM THE RAINFOREST, POSTCARDS FROM THE 48%** and **GETTING AWAY WITH MURDER(S)**.

Don McVey (Director of Photography) was the DOP on Wilkinson's, **THE FIRST FILM, POSTCARDS FROM THE 48%** and **GETTING AWAY WITH MURDER(S)**. He has shot commercials for companies such as **Cadbury's, Lego, Aspinall, Amnesty** and **3 Mobile**; worked with artists such as **Little Mix, Take That, Robbie Williams** and **Ellie Goulding** and won a Best Cinematography advertising award for a Malaria charity spot with **Stephen Mangan**.

Chris Barnett (Composer) has composed scores for independent films and documentaries the **BAFTA** nominated **A COCK & BULL STORY**, a notable example. He has worked previously with **David Nicholas Wilkinson** on **THE FIRST FILM**, for which he was awarded **Best Original Score for a Documentary** in the **TMT Media Awards 2015** and **POSTCARDS FROM THE 48%** and **GETTING AWAY WITH MURDER(S)**

Bill Lawrence (Executive Producer) worked with **David Nicholas Wilkinson** on **THE FIRST FILM, POSTCARDS FROM THE 48%** and **GETTING AWAY WITH MURDER(S)**. He was the **Head of Film** at the **National Media Museum** in **Bradford** and a board member of both **Screen Yorkshire** and **Creative England** (and a member of its Investment Board). He is also a co-owner of the **Bradford Literature Festival**.

Greg Phillips (Executive Producer) has gathered a wealth of experience in the industry in almost 50 years, previously holding senior roles at **EMI Films, CBS International** in **London** where he headed up their **European** sales operation and **MTM International** as President for 10 years.

In addition to this he was tasked with the formation of **Fireworks International** in 1999, joining forces with **Content Media** in 2005 and bought by **Kew Media** in 2017 where he served as President of Distribution.

David Brown (Executive Producer) In over ten years with the **Aegis Trust**, he has worked on documentation, education and awareness campaigns with partner organisations from the **UK Home Office** to the **United Nations**. He has placed numerous stories and interviews with survivors and perpetrators of genocide and crimes against humanity into national and international print, broadcast and online media. Editor of various publications for the **UK Holocaust Centre** and **Aegis Trust**.