



For Immediate Release

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P.O.V.'s "Inheritance" Captures Remarkable Meeting Of Nazi's Daughter and His Victim In Special 9 PM Broadcast Wednesday, Dec. 10 on PBS

One Woman Is the Child of Brutal Camp Commander Portrayed in 'Schindler's List' —
The Other Was His Domestic Slave

*"In a documentary world awash in Ken Burns knockoffs . . . it is good to be reminded
of what the camera can capture that no amount of narrative or analysis could ever hope to."*

— Mary McNamara, *Los Angeles Times*

Inheritance is an extraordinary, gut-wrenching account of the continuing effects of Nazi horrors on human souls. The "Schindler's List" portrayal of the Plaszow Concentration Camp and its brutal commander, Amon Goeth, set in motion the events recounted by this new documentary. **Inheritance** is a Holocaust film like no other. It tells the stories of two women with very different scars from the WWII genocide of Europe's Jews — whose sorrows and angers intersect in the haunting memory of one man.

Now in her sixties, Monika Hertwig has struggled a lifetime with what she learned at age 11 — that her father, Amon Goeth, had not been killed in World War II like other soldiers, but was hanged as a war criminal when she was a baby. Over the years she forced herself to learn more about "Amon," but when Spielberg's movie came out in 1993, Monica became, in her own words, "sick with the truth." Helen Jonas was 15 years old when she arrived with other Jews at the Plaszow Camp in Poland, which was both a work camp and a death camp. In one of those strange twists of fate that exposed her to daily humiliations and beatings but which probably saved her life, an imposing SS officer one day pointed at her and ordered, "I want her in my house." It was Amon Goeth.

Academy Award-winning director James Moll's **Inheritance** has its national broadcast premiere in a special presentation on PBS on **Wednesday, Dec. 10** at 9 p.m., concluding the 21st season of P.O.V. (Check local listings.) American television's longest-running independent documentary series, P.O.V. is public television's premier showcase for point-of-view, nonfiction films, and winner of a 2007 Special News & Documentary Emmy Award for Excellence in Television Documentary Filmmaking.

Monika begins **Inheritance** with a powerfully understated observation that few can make with equal authority: "Every father in a war should think about his children." Born in 1945, and only a year old when Polish authorities hanged Goeth, Monika never knew her father and had little curiosity about him. Many German children in those years were growing up without fathers, who had died fighting in the war, and no one talked about the war anyway. But this veil was strangely pierced when Monika, 11 years old, was told spitefully by her mother, "You are like your father and you will die like him!"

Monika, who had never gotten along with her mother, was so struck and puzzled by what her mother

had said that she went to the woman she most trusted, her maternal grandmother. And for the first time, Monika heard the truth: "They hanged your father." Why? "Because he killed Jews." It's a testament to the post-war German will to forget that the young Monika knew nothing about the history of Jews in Germany, or what happened to Jews during the war. So her grandmother began Monika's painful re-education, telling her with guilt and shame about her father. A more terrible paternal legacy would be difficult to imagine.

A fanatical anti-Semite, Amon Goeth held as camp commander absolute authority of life and death over every inmate. Not content to oversee the death of thousands, he rode about on a white horse, personally killing, beating, and torturing prisoners with apparent sadistic glee. Helen saw that look of animal pleasure whenever Goeth beat her while hurling vulgar invectives. Living in a basement room of the "beautiful villa" Goeth had built for himself and his wife, Helen daily heard the sounds of shots coming from the camp and witnessed innumerable acts of murder and brutality. Goeth made a point of personally shooting to death Helen's boyfriend, a young resistance fighter, just as the youth finished caring for and burying Helen's sick mother.

One ray of hope in Helen's bleak life was Oskar Schindler, who ran the factory that used the camp's inmates for forced labor — which nonetheless saved those who did it from the gas chambers. As a maid in the Goeth household, she regularly saw Schindler who, with astounding equanimity, went from socializing with his friend, Goeth, to saving a thousand Jews, even pausing in his comings and goings to whisper to Helen that he would see to it that she would be all right. For a teenage girl living in the house of Nazi bestiality personified, these encouraging words were as mysterious as they were incredible.

Schindler did, in fact, ultimately save Helen and her sisters, and it was Helen's appearance in a German television documentary that captured Monika's attention. Here was a woman who had lived in her father's house in the years just before her birth. Here was direct witness to what her father had become at Plaszow. As importantly for Monika, here is someone who might shed light on her mother's state of mind as she, too, lived in that house, within gunshot sound of the concentration camp.

Helen at first resists the idea of meeting Monika. She can feel sorry for Monika but why should she be expected to help the child of a "perpetrator?" Eventually she comes to see that returning to Poland again, and meeting Monika, might serve her own emotional need still to find answers. The women arrange to meet at the Plaszow camp memorial to the unnamed thousands who died there. The meeting, with Helen's daughter Vivian accompanying her, must count as one of the most heartrending and searing evocations of the Holocaust ever filmed, especially when the women visit the "beautiful villa," still standing with its horrible memories for Helen and implacable reality for Monika.

And yet, for all the terror and despair evoked by the memory of Amon Goeth, **Inheritance** is ultimately a portrait of two brave and remarkably resilient women who bear witness to an unchangeable past in the name of a better future.

"I first contacted Monika Hertwig, the daughter of Amon Goeth, to ask for her permission to use photographs of her father in a documentary we were producing for the 10th-anniversary 'Schindler's List' DVD," says director Moll. "She was charming. Easy to talk to. Then suddenly, Monika surprised me with a statement completely off the subject. She said, 'I am not my father.' That statement became the genesis of **Inheritance**."

Inheritance is a production of Moll's Los Angeles-based independent film company, Allentown Productions.

About the filmmaker:

James Moll

Director

Emmy- and Oscar-winning filmmaker James Moll has worked as a director and producer of documentary films and series. He is currently preparing to direct his first dramatic feature, "Emmett Till," about the infamous Mississippi lynching that sparked the civil rights movement of the 1950s. Other upcoming projects include "Epilogue of the Pacific," an HBO documentary accompanying the sequel to the mini-series *Band of Brothers*; and "Running the Sahara," a feature documentary executive produced and narrated by Matt Damon, about three athletes in the first-ever run across the Sahara.

Moll received an Academy Award in 1999 for directing and editing *The Last Days*, a feature documentary chronicling the lives of five Hungarian Holocaust survivors. Other credits include "Price for Peace," hosted by Tom Brokaw, for NBC; "A Remarkable Promise," the John Kerry bio-film that introduced the presidential candidate to the 2004 Democratic National Convention; and "Voices from the List," a documentary about Oskar Schindler for the "Schindler's List" DVD. Moll received a Christopher Award for producing *Broken Silence*, a series of five foreign-language documentaries. He also produced and directed "The Four Chaplains" for The Hallmark Channel and directed "Burma Bridge Busters" and "Massacre at Mystic" for the History Channel.

"Survivors of the Holocaust," a two-hour documentary produced by Moll for TBS and CNN International, won two Primetime Emmy Awards in 1997 and a Peabody Award. Moll received the Edward R. Murrow Award for producing "The Lost Children of Berlin" for A&E. In 2001, Moll served as an editor and supervising producer on "The Unfinished Journey," directed by Spielberg as a millennium special for the White House New Year's telecast.

In addition to his work as a filmmaker, Moll established and has operated the Shoah Foundation with Steven Spielberg. The Foundation has videotaped over 50,000 testimonies of Holocaust survivors.

Born in Allentown, Penn., Moll was raised in Los Angeles and earned a degree from USC Film School. He is a member of the DGA, the Television Academy and the Motion Picture Academy, and serves on the Executive Committee of the Documentary Branch of the Motion Picture Academy.

Credits:

Director/Editor:	James Moll
Executive Producers:	Chris Malachowsky, Ryan Malachowsky
Producers:	Christopher Pavlick, James Moll
Associate Producer:	Shannon Dill
Cinematographer:	Harris Done
Original Music:	Andrés Goldstein, Daniel Tarrab

Running Time: 86:46

Awards & Festivals:

- World Premiere, Los Angeles Film Festival, July 2006
- Audience Award, Best Documentary – Hamptons International Film Festival, October 2006
- Brizzolara Family Award for Films of Conflict & Resolution – Hamptons International Film Festival, October 2006



Produced by American Documentary, Inc. and celebrating its 21st season on PBS in 2008, the award-winning P.O.V. series is the longest-running showcase on television to feature the work of America's best contemporary-issue independent filmmakers. Airing Tuesdays at 10 p.m., June through October, with primetime specials during the year, P.O.V. has brought

more than 250 award-winning documentaries to millions nationwide, and now has a Webby Award-winning online series, *P.O.V.'s Borders*. Since 1988, P.O.V. has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation about today's most pressing social issues. More information about P.O.V is available online at www.pbs.org/pov.

P.O.V. Interactive (www.pbs.org/pov)

P.O.V.'s award-winning Web department produces special features for every P.O.V. presentation, extending the life of our films through filmmaker interviews, story updates, podcasts, streaming video, and community-based and educational content that involves viewers in activities and feedback. P.O.V. Interactive also produces our Web-only showcase for interactive storytelling, *P.O.V.'s Borders*. In addition, www.pbs.org/pov has launched the *P.O.V. Blog*, a gathering place for documentary fans and filmmakers to discuss and debate their favorite films, get the latest news and link to further resources. The P.O.V. Web site, blog and film archives form a unique and extensive online resource for documentary storytelling.

P.O.V. Community Engagement and Education

American Documentary | P.O.V. works with local PBS stations, educators and community organizations to present free screenings and discussion events to inspire and engage communities in vital conversations about our world. As a leading provider of quality nonfiction programming for use in public life, P.O.V. offers an extensive menu of resources, including free discussion guides and curriculum-based lesson plans. In addition, P.O.V.'s *Youth Views* works with youth organizers and students to provide them with resources and training so they may use independent documentaries as a catalyst for social change.

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American Documentary, Inc. (www.amdoc.org)

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream media outlets. AmDoc is a catalyst for public culture, developing collaborative strategic engagement activities around socially relevant content on television, online and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation. Simon Kilmurry is executive director of American Documentary | P.O.V.

DVD REQUESTS: Please note that a broadcast version of this film is available upon request, as the film may be edited to comply with new FCC regulations.



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