

NELLY & NADINE

Press kit

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Link to Dropbox folder containing photos, graphics and press kit:

<https://www.dropbox.com/sh/2f5l5kemdqn0grc/AACaKhpUW8T2YdP-Hb83HZUya?dl=0> Link
to trailer: <https://vimeo.com/664197858>

Nelly & Nadine web site: https://www.autoimages.se/nelly_nadine

Facebook: <https://www.facebook.com/NellyAndNadineFilm>

Twitter: <https://twitter.com/NellyNadineFilm>

Instagram: <https://www.instagram.com/autoimages/>

#NellyNadine

World Sales:

Rise and Shine World Sales

Att: Anja Dziersk

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http://www.riseandshine-berlin.de/portfolio_page/nelly-nadine/



SHORT SYNOPSIS

Nelly & Nadine is the unlikely love story between two women falling in love on Christmas Eve, 1944, in the Ravensbruck concentration camp. ” Despite being separated in the last months of the war, Nelly and Nadine manage to later reunite and spend the rest of their life together. For many years their love story was kept a secret, even to some of their closest family. Now Nelly’s grandchild, Sylvie, has decided to open Nelly and Nadine’s unseen personal archives and uncover their remarkable story.

LONG SYNOPSIS

Nelly & Nadine is the unlikely love story between two women falling in love on Christmas Eve, 1944, in the Ravensbruck concentration camp. ” In the middle of the horrors of the war camps the two women begin their life-long love journey. On Christmas Eve the Belgian prisoner and opera singer Nelly Mousset-Vos had been asked to sing Christmas carols in one of the French populated Ravensbrück barracks. After a couple of songs, a voice calls out from the dark: “Sing something from Madame Butterfly!”.

Nelly hesitates, but then she sings “Un bel di vedremo”, an aria about the waiting for a loved one. Afterwards the woman who requested the song from Madame Butterfly emerges from the darkness. She kisses Nelly and says: “The Good Lord has been kind to us”. Her name is Nadine Hwang and in this moment Nelly and Nadine become a couple, spending as much time together as possible.

But after two months they are separated when Nelly is transferred to a different camp. After being liberated towards the end of the war, they manage to reunite and decide to start building a life together. For many years Nelly and Nadine’s lifelong relationship was kept a secret, even to some of their closest family.

Now Nelly’s grandchild, Sylvie, has decided to open Nelly and Nadine’s unseen personal archives and uncover their remarkable story. Among the photos, love letters and film reels in the archive, there is also a diary written by Nelly. In these previously unpublished personal notes, she tells her life story including details about being in love in the middle of the camp horrors, the complicated reunification with Nadine after the war, deciding to move to Venezuela so they could live freely and coming back to Europe in the early 70’s to spend their last years in Brussels.

Nelly & Nadine is a remarkable story about war sufferings, mysteries, love against all odds, the healing power of music, well kept secrets, and the complicated family stories of concentration camp survivors, still trying to deal with the ghosts of the past.



ABOUT THE CHARACTERS IN THE FILM

NELLY MOUSSET-VOS (1906-1987) was a Belgian classical singer born in Brussels as Nelly Vos. In 1926 she married music critic Edouard Mousset and became Nelly Mousset-Vos. They had two daughters, Claire and Claude, born in 1927 and 1931. Eduard and Nelly separated at the end of the 30's.

In the 30's, Nelly was a touring singer, giving performances in big parts of Europe, including Paris and Milan. She was a mezzo-soprano with a repertoire spanning from baroque pieces to newly composed works. She sang Debussy, Ravel, Fauré and Milhaud, as well as Italian songs and opera arias. Her profession as a traveling artist made her interesting for the resistance after the Nazi occupation of western Europe.

From 1941 Nelly was an agent for the resistance network Luc, acting as a courier under the war name "Claire". In Paris, April 1943, she was arrested by the Gestapo, on the grounds of espionage. She was a 'Nacht und Nebel' prisoner, which meant that she was arrested without informing her family about her disappearance. She spent more than one year in the Fresnes and St Gilles prisons as well as the Kreuzburg prison in Germany. In late 1944 Nelly was deported to the Ravensbrück concentration camp, where she arrived on December 1st. Nelly spent her last two months of captivity, in the notorious Mauthausen camp in Austria. In all, Nelly spent 25 months as a political prisoner.

Nelly met Nadine Hwang in the Ravensbrück camp on Christmas Day 1944, when she sang for a group of prisoners in the French barracks. The two women fell in love and became a couple. At the end of February, 1945 they were separated when Nelly was sent to Mauthausen. Miraculously they both survived the concentration camps. Nelly was rescued by the Swiss Red Cross, the 22nd of April 1945. She arrived by train in Brussels on May 1st and reunited with her family.

It's not known exactly when the two women met again after the war, but by 1946 Nelly and Nadine were reunited. Nelly formally divorced her husband, ended a relationship with her lover Pierre and decided to live with Nadine in Brussels. In 1950, the couple moved to Caracas, Venezuela, where they stayed for twenty years. Nelly got a job at the French Embassy, while Nadine worked as a secretary in a bank. Nelly's granddaughters, Sylvie and Anne Bianchi often visited their grandmother in Venezuela, together with their mother Claude. But no one in the family ever talked about how Nelly and Nadine met in Ravensbrück and the true nature of their relationship.

Nadine fell ill at the end of the 1960s, and the couple decided to return to Brussels. Nadine died in February 1972. Nelly passed away February 4, 1987 in Brussels, where she is buried in the Ixelles cemetery. She was officially recognized as a war hero for her work in the resistance and was given 5 medals.

Before the couple moved to Caracas, Nelly continued to give concerts, including performances for the Belgium national radio. A few of the recordings from these performances still exist, as well as some other concert recordings.

NADINE HWANG (1902-1972) was born in Madrid, Spain. She was the daughter of a Chinese diplomat father and a Belgian mother. At the time of her birth, her father was the Chinese ambassador in Spain. After the family moved back to China in 1913, Nadine started to study French in a French Catholic school in Beijing and later trained to be a lawyer. She was a part of the upper-class in China and worked in a period as a secretary for prime minister Pan Fu. In the late 20's she was appointed as an honorary colonel in the Chinese army. Very few women in China could live the life Nadine lived in those times. She was able to travel internationally, wore fashion clothes, drove cars and exercised all sorts of sports.

In 1933 Nadine moved to Paris and started to work for the author and lesbian pioneer Natalie Clifford Barney. For decades Barney hosted a famous literary salon at Rue Jacob in Paris, where intellectuals and artists like Romaine Brooks, Dolly Wilde, T S Eliot, F Scott Fitzgerald and Jean Cocteau were regular visitors. Nadine became the personal chauffeur and secretary of Nathalie Clifford Barney, as well as her lover for a period. During the war Nadine partly lived in Saint-Jean-de-Luz, close to the Spanish border, where she most likely was involved in resistance activities. In a letter from the early 60's, Nelly writes: "During the war Nadine helped people to escape to Spain by way of the Pyrenees. But she was never a member of an official resistance network."

Nadine was deported to the concentration camp Ravensbrück in May 1944. Later that year, on Christmas Eve, she met Nelly Mousset-Vos for the first time. In the camp Nadine also became friends with Rachel Krausz and her 9-year-old daughter Irene. Nadine helped them to get on the White Buses, a Swedish Red Cross mission, which rescued prisoners from the camps during the last weeks of the war. Today, Irene Krausz-Fainman lives in Johannesburg, South Africa, and is seen in the film *Nelly & Nadine*.

Nadine arrived in Malmö, Sweden, on April 28, 1945, together with almost 2000 survivors from the camps, rescued by the Swedish Red Cross mission. Nadine is visible in the archive footage shot by a Swedish news reel cinematographer the same day. For a period, Nadine stayed at the Malmö Museum, the old castle Malmöhus, which was used as quarantine and refugee camp at the time. In July, 1945, she returned to Paris. By 1946 she had been reunited with Nelly. In 1950 she moved to Caracas, Venezuela, together with Nelly and Nelly's daughter Claude. Nadine and Nelly lived for 20 years in Venezuela. When Nadine fell ill in 1969 they returned to Brussels. Nadine passed away on February 16, 1972, in Brussels, where she is buried.

Nadine's face is one of the most recognisable in the historic archive footage, used in Magnus Gertten's two previous films 'Every Face Has a Name' and 'Harbour of Hope'.



Joan Schenkar

American literary biographer, writer and playwright, born 1942 in Seattle, USA. Among her acclaimed works are the biographies *The Talented Miss Highsmith: The Secret Life and Serious Art of Patricia Highsmith* and *Truly Wilde: The Unsettling Story of Dolly Wilde, Oscar's Unusual Niece*. Dolly Wilde was a part of the legendary American writer and lesbian Natalie Clifford Barney's literary salon in Paris during the 20's and 30's. Joan Schenkar often focused her articles and literary works on women, often re-examining conventional wisdoms and forms. Joan Schenkar shared her life between Paris and New York City. She died in Paris in May 2021.

José Rafael Lovera

Venezuelan professor, specialised in the country's gastronomy and the founder of the Venezuelan Academy of Gastronomy. He was a close friend to Nelly and Nadine in Caracas in the 60's. José Rafael Lovera published several books, mainly focused on food and gastronomic history. He was born in 1939 and died in October 2021 in Caracas. His daughter Maria Alexandra Lovera is an architect and lives in Paris.

Irene Krausz-Fainman

Born in Rotterdam, The Netherlands, 1935, in a secular Jewish family. During the war her family was arrested and sent to the transit camp Westerbork, where the Nazis brought together Dutch Jews and Roma. Her father was later deported to the Buchenwald camp, where he perished. Irene, together with her mother Rachel and brother Don, were sent to Ravensbrück, north of Berlin.

In Ravensbrück Irene's mother Rachel became friends with Nadine Hwang. It seems like Nadine was well-connected in the camp and she had heard about the Swedish Red Cross buses, coming to Ravensbrück to rescue prisoners in April 1945. She played an important role in getting Irene and her mother's names on the list of people, who were going to be rescued and brought to Sweden.

Irene Krausz-Fainman was one of the leading characters in Magnus Gertten's *Harbour of Hope* from 2011. She lives in Johannesburg, South Africa, since many years. Her daughter Ronit Nadine Frenkel, born 1971, is a professor of English at the university of Johannesburg and named after Nadine Hwang.

Elsie Ragusin Azzinaro.

Born 1921 in New York City and one of survivors visible in the footage recorded at the Malmö harbour on April 28, 1945. She was arrested by the Nazis, falsely accused of being a spy, when she visited her grandparents in Italy during the war. She survived both Auschwitz and Ravensbrück and came to Malmö, Sweden, with the Swedish Red Cross buses. Elsie is one of the survivors, who appears in Magnus Gertten's film *Every Face Has a Name* from 2015. Elsie died in Florida in November 2021, shortly after her 100th birthday.

Sylvie Bianchi.

Sylvie is the grandchild of Nelly Mousset-Vos and lives on a farm in northern France together with her partner Christian. Anne Bianchi is her sister. Sylvie is the main storyteller in the film, but except for participating in the film, she and Christian prefers to stay private.

DIRECTOR'S Q&A

Q: Where does the idea for Nelly & Nadine come from?

The idea for Nelly & Nadine goes all the way back to 2007. That was the year when I started to investigate a historical event in my hometown Malmö, Sweden. During a couple of months at the end of World War II almost 15.000 survivors from the concentration camps in Nazi Germany were rescued to Sweden. In the harbour of Malmö these survivors took their first steps of freedom.

One of these days, April 28, 1945, was carefully documented by Swedish news media. Some of the best film photographers were in place to capture haunting images, often in close up, of people who just escaped the horrors of the camps. The archive footage from Malmö is around 40 minutes long and unique in its kind.

I became fascinated by the faces in the material, the newly liberated survivors who were standing in the harbour of my hometown. I asked myself: would it be possible to identify these survivors, almost 70 years later?

There a long cinematic journey started which led to two different documentaries: **Harbour of Hope** (2011) which tells the big story about how a Swedish city takes care of the survivors in 1945, and **Every Face Has a Name** (2015), which is a more conceptual mission to put names to the anonymous faces. These two films, I'm proud to say, have been able to travel the world and collect awards.

Q: Who are the people you manage to identify in the footage from April 28, 1945? The survivors in the archive footage from April 1945 are from different backgrounds, among them Jewish survivors, members of the Belgian resistance, British agents, Norwegian resistance men and Polish women with newborn babies. We were able to identify many fascinating stories of the survivors.

One of the most enigmatic persons in the footage from the harbour was of a Chinese looking woman, standing against a wooden fence wearing a striped camp uniform. She had a very serious face, unlike many others who were openly happy about their liberation and the arrival to Sweden. During the editing of my two first documentaries, we always came back to the images of this fascinating woman. What is she thinking of in this moment? What became of her after the war?

Q: How did you find out about the story of Nelly and Nadine?

At first we were just able to find out her name - Nadine Hwang - and it took a year after the premiere of *Every Face Has a Name* until we discovered what happened to her after the war. A Venezuelan woman, based in Paris, had noticed our search and call for help, published in social media. She wrote us that Nadine Hwang was her babysitter when she was an infant back in Caracas, Venezuela at the end of the 60's.

The final missing pieces of information on Nadine Hwang came when I visited a screening of

Every Face Has a Name in Paris late 2016. There I was approached by the farmer couple Sylvie and Christian. They gave me the full story about the relationship between Nadine Hwang and the Belgian singer Nelly Mousset-Vos, who's Sylvie's grandmother. In the attic of their farm was a treasure of archives, including a diary from the camp years.

So suddenly I had another big story, related to the archive footage from Malmö 1945, in my hands. I certainly never dreamed of ever making one more film in this setting, but I realised I had to take care of this gift.

Q: How has it been to make Nelly & Nadine

Doing a WWII and a Holocaust related documentary is challenging. There's so many of them and you always face the risk that the viewers become immune to these important stories. You definitely need to find a new angle and add something that's never been told before.

I'm lucky to have a love story in my hands. Two women who falls in love in a barrack in the Ravensbrück camp, which gives them the strength to endure the horrors of the Nazi camps. We might have heard something similar before, but the difference is the documentation. Nelly's diary is a unique and detailed source together with the letters, photos, films etc from later periods of their lives.

The revealing of the love story is the core of the film. In the beginning of our film the grandchild Sylvie Bianchi is not aware of the scope of Nadine and Nelly's love relationship. When the journey ends, she has understood the power of their relationship and their struggle for being true to themselves. The many written testimonies, like the diary and letters, create a strong focus on the two women and brings us close to them.

Nelly & Nadine has provided me the possibility to combine my curiosity on history and music with the passion for telling stories about people fighting for freedom, love and the right to be who they are. Once again, I have realized, I have the most privileged job in the world.



THE HISTORICAL CONTEXT

Nelly & Nadine is a story which has its starting point in the harbour of Malmö, Sweden, the 28th of April, 1945. On that day almost 2000 survivors from the concentration camps arrived in Malmö. One of them was Nadine Hwang.

Nadine came to Sweden with a rescue mission often referred to as The White Buses. It was a Swedish Red Cross expedition to the German concentration camps in March-April 1945. During those weeks The White Buses carried at least 17 000 prisoners to Sweden, according to conservative figures. It was the largest rescue effort inside Germany during the Second World War.

The expedition was led by Count Folke Bernadotte, who had to negotiate personally with German Nazi leaders like Heinrich Himmler. The purpose of the mission was originally to save Norwegian and Danish prisoners, but it soon developed into something bigger. In the end prisoners from many different countries were saved under chaotic circumstances. The main part of the prisoners came from Denmark, Norway, Poland and France. A substantial group were Jewish, but it's unknown exactly how many.

The Danish government had an important role in the mission. The liberated prisoners were first transported to the Danish border and then further on through Denmark, ending up on the ferry to Malmö. Sweden was one of the few neutral countries in Europe at that point and Malmö was the biggest port nearby.

Swedish media was not allowed to report on the events until the 28th of April, when newspapers, still photographers and film teams were invited to cover the arrival of ferries with survivors. This is the day a cinematographer from Svensk Filmindustri captured Nadine Hwang and the other liberated survivors at the harbour in Malmö. The footage was a part of a news reel, shown at Swedish cinemas in May 1945.

The rescue operation led to a massive mobilization by the authorities in Malmö and other parts of Sweden. In Malmö several schools, sports arenas, dance halls and the city museum were closed for public use and instead housed refugees or became temporary hospitals. The survivors stayed in Malmö for a short period before being transferred to other places in Sweden, like hospitals and refugee camps.

Nadine Hwang, Irene Krausz-Fainman and Elsie Ragusin Azzinaro all spent time at the museum in Malmö in April and May 1945.

Here you can download a Red Cross report on The White Buses in English:
<http://harbourofhope.com/wp-content/uploads/2012/06/HoHTheWhiteBuses.pdf>

One of the best books about The White Buses rescue mission is Escape from the third reich. Folke Bernadotte and the White Buses, written by Sune Persson.

THE ARCHIVE FILMS

From the harbour of Malmö: Vittnesbördet, Sweden, 1945.

A Swedish news reel about the The White Buses rescue mission and the arrival of concentration camp survivors in Malmö on the 28th of April, 1945. It premiered at the cinema Röda Kvarn in Stockholm the 7th of May, 1945, the same day as the ending of WWII was celebrated in the streets of Stockholm. This was the first time Swedes were able to watch footage of the victims of the Holocaust and the Nazi atrocities.

The news reel is 22 minutes long and directed by Nils Jerring. The cinematographer is Gustaf Boge, who worked with the news reel SF-journalen between 1920 and 1956. Vittnesbördet - meaning The Testimony - was produced by Svensk Filmindustri, SF. These days the original film is kept in the archive of SVT, Swedish National Television, together with a reel of outtakes from the shootings.

Very few films like this exist, showing survivors just coming out of the camps. Copies of the film are a part of the collections at Yad Vashem, Jerusalem, and United States Holocaust Memorial Museum, in Washington D.C.

Images from Nelly's diary: Symphonie Paysanne by Henri Storck, 1942-43.

The rural images used as a visual expression of Nelly's diary are all coming from Symphonie Paysanne, a documentary film made by Belgian film pioneer Henri Storck, 1907-1999. The film consists of four parts that correspond to the four seasons. It has been described as a lyrical masterpiece that shows the day-to-day life and rituals of the Belgian farmers. Four cinematographers are credited to the film: Charles Abel, Maurice Delattre, François Rents and Henri Storck.

Symphonie Paysanne was shot 1942-43, during the years of Nazi occupation in Belgium. The film would not have been possible to do without a certain co-operation with the German occupation power, a fact that has been discussed by Belgian historic film researchers. It's important to stress that Henri Storck never has been officially accused of any act of collaboration.

The Nelly Mousset-Vos Archive

The 8mm film footage from Caracas, Venezuela, belongs to the family, represented by Sylvie Bianchi in the film. It's mainly shot in the 60's with Nadine Hwang behind the camera.

Natalie Clifford Barney in Paris, 1966

Very little film footage of Natalie Clifford Barney exists. She was a lesbian pioneer, author and organiser of the legendary literary salon at Rue Jakob in Paris. One of the few longer TVreports from Rue Jakob was produced by the BBC in 1966. Since then, BBC has lost the original material from the shootings. We're using a low-resolution copy in the film, which is to be found on YouTube.

APPEARING IN THE FILM

NELLY MOUSSET-VOS

NADINE HWANG

SYLVIE BIANCHI – granddaughter of Nelly

CHRISTIAN – the partner of Sylvie

Sylvie and Christian's two daughters

ANNE BIANCHI – Sylvie's sister

JOAN SCHENKER – literary biographer

JOSÉ RAFAEL LOVERA – friend of Nelly and Nadine

MARIA ALEXANDRA LOVERA – daughter of José Rafael

IRENE KRAUSZ-FAINMAN – survivor arriving to Malmö together with Nadine

RONIT NADINE FRENKEL – daughter of Irene

KEY CREDITS

DIRECTOR: Magnus Gertten

PRODUCER: Ove Rishøj Jensen

DIRECTOR OF PHOTOGRAPHY: Caroline Troedsson

EDITORS: Jesper Osmund & Phil Jandaly

COMPOSER: Marthe Belsvik Stavrum

SOUND DESIGN: Are Åberg, Krister Johnson, Jørgen Meyer, Audun Røstad, Katarzyna Maria

Wieczorek

VOICE OF NELLY: Anne Coesens

VOICE OF NADINE: Bwanga Pilipili

RESEARCH & STORY CONSULTANT: Philippe Van Meerbeeck

HEAD OF RESEARCH: Sebastian Claesson

COLOUR GRADING: Rune Felix Holm

POST-PRODUCTION SUPERVISOR: Jakob Schaumburg

GRAPHIC DESIGN: Annelies Vaes

CO-PRODUCERS: Bram Crols & Mark Daems, Associate Directors, Belgium. Ingrid Galadriel

Aune Falch, Christian Aune Falch & Torstein Parelius, UpNorth Film, Norway

IN COLLABORATION WITH: Monique Marnette, ADV Productions

An AUTO IMAGES production

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In collaboration with:

RUV TV, Yle, DR & RTVSLO.

WORLD SALES:

Rise and Shine World Sales

AWARDS & FESTIVALS AWARDS

Teddy Jury Award, Berlinale, Germany, February, 2022

Audience Award for Best Documentary, Pink Apple Film Festival, Zürich & Frauenfeld,
Switzerland, April, 2022

Torino Pride Award, Real Lovers Film Festival, Italy, May, 2022

The Mariposa Award for Best Film in the 26th Festival Mix Mexico, Mexico, July, 2022

Being Oneself Award, Doc Edge, New Zealand, July, 2022

The Grand Price, Festival du Film de Cabourg, France, June, 2022

The Youth Price, Festival du Film de Cabourg, France, June, 2022

Grand Prix in The Global Competition, EIDF, Korea, August, 2022

Documentary Film Selection, European Film Awards, 2022

FESTIVALS – selected list

World Premiere, Berlinale, Berlin International Film Festival, February 2022

International Competition, FIFDH, Switzerland. March 4-13, 2022

Tempo Documentary Award, Tempo, Sweden. March 7-13, 2022

Thessaloniki Documentary Festival, Greece. March 10-20, 2022

Highlights, CPH:DOX, Denmark. March 23 – April 2, 2022

International Competition, Docville, Belgium. March 23-31, 2022

Grand Jury Documentary competition, Movies that Matter, The Netherlands. April 8-16, 2022

In Competition, CROSSING EUROPE Film Festival, Linz, Austria. April 27–May 2, 2022

North American Premiere, Hot Docs, Toronto, Canada. April 28 - May 8, 2022

International Documentary Film Competition, Lovers Film Festival, Italy. April 26 - May 1, 2022

Pink Apple Film Festival, Zürich & Frauenfeld, Switzerland - April 26 - May 8, 2022.

Minneapolis-St. Paul International Film Festival, USA - May 5 - 19, 2022

Spectrum Film Festival, USA - May 6-8, 2022

Millennium Docs Against Gravity Film Festival, Poland - May 13-22, 2022

DocsBarcelona, Spain - May 18-29, 2022
Blue Mountain Film Festival, Ontario, Canada - June 1-5, 2022
Mix Mexico, Mexico - June 1-July 7, 2022
Skjaldborg, Iceland - June 3-6, 2022
Doc Edge, New Zealand - June 6-July 5, 2022
Cinepride Nantes, France - June 14-19, 2022
Festival du Film de Cabourg, France - June 15-19, 2022
Frameline, USA - June 16-26, 2022
Sheffield Doc/Fest, UK - June 23-28, 2022
La Berlinale à Paris, France - June 24, 2022
Documentarist, Turkey - June 25-30, 2022
Outfest, USA - July 14-24, 2022
TARTUFF, Estonia - August 1-6, 2022
Melbourne International Film Festival, Australia - August 4-21, 2022
Way Out West, Sweden - August 11-13, 2022
Edinburgh International Film Festival, Scotland - August 12-20, 2022
MakeDox, North Macedonia - August 18-25, 2022
The Norwegian International Film Festival Haugesund, Norway - August 20-26, 2022 EIDF,
Korea - August 22-28, 2022.

For a complete and updated festival list go to: https://www.autoimages.se/nelly_nadine

REVIEWS AND INTERVIEWS

Jan Lumholdt, Cineuropa

Magnus Gertten's film is a remarkable historical and personal chronicle of love and war, captured from a two-second shot from 1945. <https://cineuropa.org/en/newsdetail/421766/>

Tue Steen Müller, Filmkommentaren

It's an understatement to say that the film is rich. As well as saying that it is extremely well put together. Elegant montage, a true flow, you are never bored, care for the detail, taking its time, no hurry and using the old editing trick: give the necessary information but leave a lot open to be discovered as the love story unfolds. I was moved, had some tears in the eyes, when Sylvie was moved.

<http://www.filmkommentaren.dk/blog/blogpost/5000/>

Variety: 'Nelly & Nadine' Director Magnus Gertten Discusses His Berlin Doc

<https://variety.com/2022/film/festivals/nelly-nadine-director-magnus-gertten-discusses-hisberlin-doc-1235164651/>

Business Doc Europe: Berlinale Panorama: Nelly & Nadine by Magnus Gertten

<https://businessdoceurope.com/berlinale-panorama-nelly-nadine-by-magnusgertten%ef%bf%bc/>

Nordisk Film & TV Fond:

Magnus Gertten on love, war and family secrets in Nelly & Nadine

<https://nordiskfilmogtvfond.com/news/stories/magnus-gertten-on-love-war-and-familysecrets-in-nelly-nadine>

DIRECTOR MAGNUS GERTTEN

Magnus Gertten is an award-winning director and producer from Malmö, Sweden. Since 1998, he has directed more than 15 documentaries for SVT and international TV channels. His films have been screened by broadcasters and at film festivals in more than 60 countries.

Magnus Gertten is co-owner of Auto Images and the creative centre of the company. Gertten directs a majority of the productions made at Auto Images. He also serves as narrative

consultant and adviser on other Auto Images films and on the minor co-productions the company is involved in.

Magnus Gertten's latest works include feature length documentaries Only the Devil Lives without Hope, Becoming Zlatan and Every Face Has a Name. Only the Devil Lives without Hope premiered at cph:dox, HotDocs and EIDF Korea and travelled world-wide to festivals and on television. Becoming Zlatan, co-directed with his younger brother Fredrik Gertten premiered at the 2015 IDFA festival and has travelled international festivals and was sold for distribution worldwide including a global deal with Netflix. Every Face Has a Name was co-produced and pre-sold to 11 broadcasters worldwide and has received several international awards, including a FIPRESCI Award. The film was screened at The European Parliament. His film Tusen Bitar / A Thousand Pieces, co-directed with Stefan Berg, has sold over 160.000 tickets in Nordic cinemas. It was the best reviewed film in Sweden among all cinema releases in 2014.

His documentary Harbour of Hope had Swedish cinema release and its international festival premiere at Thessaloniki Documentary Film festival in March 2012. Among Magnus' other films are Rolling Like a Stone (2005) and Long Distance Love (2008). Rolling Like a Stone won the Best Music Documentary Award at the Silverdocs/AFI Festival in 2006. Long Distance Love won Best Documentary at Hamptons International Film Festival in 2009. Long Distance Love focused on Central Asia, just like Only the Devil Lives Without Hope does.

Magnus Gertten has a background as TV and radio journalist, including several years as a music journalist. Since 2017 he's an honorary doctor at the Malmö university.

AWARDED FILMS

ONLY THE DEVIL LIVES WITHOUT HOPE (2020)

Nordic Docs: Winner best feature length documentary

Guldbagge (The Swedish National Film Awards): Best Music in a film.

EVERY FACE HAS A NAME (2015)

Thessaloniki Documentary Festival, 2015: FIPRESCI Award

Filmfest Hamburg, 2015: Best Political Film Award

Göteborg Film Festival, 2015: Angelos Award

EDOX, Lithuania, 2015: Audience Award

Jerusalem Film Festival: Special Mention

FOCAL, London, 2016: Best Use of Historical Footage

Eric Forsgren Prize, 2016: Best Swedish TV Documentary 2015

HARBOUR OF HOPE (2011)

Krakow Film Festival, 2012: Special Mention

LONG DISTANCE LOVE (2008)

Hamptons International Film Festival, New York, 2009: Best Documentary

Planete Doc, Warsaw, 2009: Special Mention

DocuDays, Kiev, 2010: Special diploma

ROLLING LIKE A STONE (2005)

Silverdocs, USA, 2006: Best Music Documentary

Cinedays, Macedonia, 2008: Best Editing

EDOX, Lithuania, 2010, Audience Award.

AMONG THE NOMINATIONS BECOMING ZLATAN (2016)

European Film Academy (EFA) Awards, Best Documentary. Shortlist nomination, 2016. A.o.

EVERY FACE HAS A NAME (2015)

Guldbagge, (Swedish National Film Award), 2016. A.o.

GÅ LOSS/GET BUSY (2004)

Guldbagge, (Swedish National Film Award), 2005. A.o.

BLÅDÅRAR 2/TRUE BLUE 2 (2002)

Prix Europa, Berlin, 2005. A.o.

BOX OFFICE HITS AS A DIRECTOR

TUSEN BITAR (2014)

Swedish-Norwegian music documentary about singer/songwriter Björn Afzelius. Sold 135 000 cinema tickets in Sweden. Highest film critic rating of all Swedish films in 2014. Sold 25 000 tickets in Denmark and Norway.

BECOMING ZLATAN (2016)

Swedish-Dutch-Italian documentary on the breakthrough years of football star Zlatan Ibrahimovic. Sold 85 000 cinema tickets in Sweden. World wide release, including Netflix.

AUTO IMAGES

Auto Images is primarily known for a vast number of feature length documentaries produced with international partners and screened worldwide at festivals, by broadcasters, in cinemas and on streaming platforms. The well-established production company is also producing fiction and short film as well as delivering digital stories across all platforms.

Most recent titles include:

Only the Devil Lives Without Hope: Premiering at cph:dox in 2020, selected also for Hot Docs, EIDF, a.o. Winner: Best Feature Length Documentary, Nordic Docs, Norway. **The**

Last Circus Princess: Premiering at the Nordic Documentary Competition at Göteborg FF.

Patriotic Highway: Premiering at Göteborg FF, screening at cph:dox, DokuFest, Nordisk Panorama New Nordic Voices among others.

Becoming Zlatan: Premiering at IDFA 2015 and released in cinemas, broadcasted worldwide and available on Netflix.

Every Face Has a Name: International awards include a FIPRESCI Award, FOCAL Award. It is screened at 50+ festivals.

A Thousand Pieces/Tusen Bitar: Selling over 160.000 cinema tickets in the Nordic countries and best reviewed cinema film in Sweden in the year of release.

The Auto Images track record includes many award-winning documentaries, a strong tradition for international co-productions, successful collaborations with international broadcasters and a trusted relationship with key financiers in Sweden. This has put the company in a reliable position at the international documentary market. Working systematically with outreach and audience engagement across all possible windows and having a trusted relation to distributors and sales agents, like TriArt, Camera Film, Outlook Filmsales, CAT & Docs and Rise and Shine World Sales, brings an important commercial market strength to the company.

Auto Images was founded in 1998 and is situated in Malmö, in the south of Sweden. The daily management of the company is run by Director Magnus Gertten and Producer Ove Rishøj Jensen.

LINKS

Press folder containing photos, graphics and press kit:

<https://www.dropbox.com/sh/2f5I5kemdqn0qrc/AACaKhpUW8T2YdP-Hb83HZUya?dl=0>

Trailer: <https://vimeo.com/664197858>

PRESS PHOTO CAPTIONS AND CREDITS Photo 1: Lead still

Photo file: NNAutoImagesArchivesBeach

In the photo: Nadine Hwang (left) and Nelly Mousset-Vos (right)

Photographer: Unknown

Archive image: The Mousset-Vos Family Archive

Copyright: Auto Images

Photo 2: Second lead still – in cropped version

Photo file: NNAutoImagesArchiveTogetherClose

In the photo: Nadine Hwang (left) and Nelly Mousset-Vos (right)

Photographer: Unknown

Archive image: The Mousset-Vos Family Archive

Copyright: Auto Images

Photo 3: Second lead still

Photo file: NNAutoImagesArchiveTogetherClose

In the photo: Nadine Hwang (left) and Nelly Mousset-Vos (right)
Photographer: Unknown
Archive image: The Mousset-Vos Family Archive
Copyright: Auto Images

Photo 4: Additional still

Photo file: NNAutoImagesDiaryFrontSylvieBack

In the photo: Sylvie Bianchi
Photographer: Caroline Troedsson
Copyright: Auto Images

Photo 5: Additional still

Photo file: NNAutoImagesNadineHwangInMalmo1945

In the photo: Nadine Hwang with other survivors arriving to Malmö on April 28, 1945.
Photographer: Nils A. Blanck
Copyright: Auto Images

Photo 6: Additional still

Photo file: NNAutoImagesNadineNellyChampagneCaracas

In the photo: Nadine Hwang (left) and Nelly Mousset-Vos (right)
Photographer: Unknown
Archive image: The Mousset-Vos Family Archive
Copyright: Auto Images

Photo 7: Additional still

Photo file: NNAutoImagesPhotosDiaryInAttic

In the photo: The hand of Sylvie Bianchi and the personal archives of The Mousset-Vos Family Archive
Photographer: Caroline Troedsson
Copyright: Auto Images

Photo 8: Additional still

Photo file: NNAutoImagesSylvieAttic

In the photo: Sylvie Bianchi
Photographer: Caroline Troedsson
Copyright: Auto Images

Photo 9: Additional still

Photo file: NNAutoImagesSylvieBlue

In the photo: Sylvie Bianchi
Photographer: Caroline Troedsson
Copyright: Auto Images

Photo 10: Additional still

Photo file: NNAutoImagesSylvieLibrary

In the photo: Sylvie Bianchi and her sister Anne Bianchi (seen from the back)
Photographer: Caroline Troedsson
Copyright: Auto Images

Photo 11: Additional still

Photo file: NNAutoImagesSylvieListeningAtVRT

In the photo: Sylvie Bianchi and her husband Christian
Photographer: Caroline Troedsson

Copyright: Auto Images

Photo 12: Additional still

Photo file: NNAutoImagesSylvieLookingAtPhoto

In the photo: Sylvie Bianchi

Photographer: Caroline Troedsson

Copyright: Auto Images

TECHNICAL SPECIFICATIONS

Nelly & Nadine (2022, Sweden, Belgium, Norway, 92 min)

Cinema version: 92 min

Screening format: DCP Flat, unencrypted, 1998x1080, 2K

Aspect ratio: 16:9

Frame rate: 25

Sound: 5.1

TV-version: 58 min

Screening format: ProRes-file, 1920X1080, HD

Aspect ratio: 16:9

Frame rate: 25

Sound: Stereo & 5.1

Original dialogs: French, English, Spanish, Swedish

Subtitles available: English, Swedish, French, Flemish, Norwegian.