

AUSCHWITZ

Countdown to Liberation

January 27, 1945 - January 27, 2025
80th Anniversary of the Camp's Liberation

*"Returning to Auschwitz, 80 years after my liberation, will be no easy endeavor.
This commemoration marks the final of its kind. We will be there. Will you stand with us?"*
Michael Bornstein, Auschwitz Survivor

An exceptional documentary film that chronicles the liberation of Auschwitz, commencing on the day of liberation and backtracking in time to narrate the tragedy of the Holocaust from four distinct perspectives.
The prisoners, the liberators, the perpetrators, and the local residents.

PICASSOfilm

1 x 84' or 2 x 45'

Perhaps **the last round anniversary** in which we will witness a **significant direct participation of former prisoners and Holocaust survivors.**

More than 40 state delegations at the level of monarchs, presidents and prime ministers are expected to participate.



An event that will be observed by thousands of journalists from across the globe.

It is worth noting that the 70th Anniversary of the Liberation of Auschwitz, according to the Edelman PR company / New York, was watched live by approximately **700 million people.**

WHY NOW?

On January 27, 2025, we will commemorate the 80th Anniversary of the Liberation of Auschwitz. This commemoration promises to be a truly unique and global event. Organizers emphasize that this will mark the final major anniversary with active participation from former prisoners and Holocaust survivors. Expectations are set high, with over 40 state delegations slated to participate. Distinguished figures from around the world, European officials, as well as Heads of States and Presidents from various nations, will be in attendance. Accreditation for thousands of journalists has been granted, and the live broadcast of the event will reach international audiences through television stations worldwide. This anniversary carries profound significance for all of humanity.



MAREK ZAJĄC

WHAT'S NEW?

The production of this film has been closely coordinated with the Auschwitz-Birkenau State Museum in Oświęcim, Poland. Furthermore, the film enjoys full support from the Holocaust Museum in Los Angeles, USA, and the Candles Holocaust Museum, also in the USA. One of our scriptwriters, Marek Zając, who represents the Polish co-producer (Polsat TV), holds dual critical roles: Secretary of the International Auschwitz Council and Chairman of the Board of the Auschwitz-Birkenau Foundation. These invaluable collaborations have granted us exclusive access to documentary materials and areas within Auschwitz typically off-limits to visitors.

Additionally, we have conducted exclusive interviews with the last surviving individuals from Auschwitz. Eight decades after these momentous events, the opportunity to hear firsthand accounts from those who lived through them is a precious gift. The testimonies we have gathered may indeed represent the final narratives from Auschwitz survivors. For both us and our audience, this is a last chance to listen, understand, and for them, a final opportunity to share untold stories and, perhaps, extend forgiveness.

FILM OVERVIEW

"Auschwitz, Countdown to Liberation" is a film that takes the audience on a profoundly moving journey through the harrowing moments of the camp's liberation and the crucial events leading up to it.

The narrative unfolds through a subtle and compelling balance of four intersecting points of view. **We witness the actions of survivors, liberators, perpetrators, and local residents** interwoven with each other in a continuous and poignant narrative exchange. We learn about fear, hope, uncertainty, atrocious actions, acts of courage, and examples of humanity.

The narration begins with **the arrival of the Red Army soldiers**, who enter the gates of Auschwitz at 3:30 p.m. These soldiers, from the 100th Rifle Division, have no instructions from their superiors because the Russians are unfamiliar with Auschwitz. To them, it initially appears to be just another prison camp, and the world remains unaware of the horrors within. When they open the gates to this hell on earth, they are met with disbelief. Before them stand "living ghosts" – individuals devoid of strength, devoid of smiles, with hollow eyes staring into emptiness, and their protruding bones barely covered by fragile skin.

The Russians observe these survivors, who seem to lack happiness and understanding of their circumstances. The Liberation in Auschwitz is not met with euphoria but is shrouded in deep melancholy, as it is intertwined with sadness for those who perished and uncertainty about the future that awaits. All prisoners in Auschwitz lost loved ones, and they must learn to live again while carrying the indelible memory of Auschwitz, marked by the tattoos on their arms.

When the Red Army enters the camp, they encounter around 9,000 survivors, emaciated and reduced to skin and bones, greeting them with a mixture of wonder, fear, and sadness. The narrative then shifts back in time, **focusing on the 24 hours preceding the Liberation**. As the camp's brutal routine starts to crumble, prisoners face a sense of bewilderment, with the distant sound of approaching Soviet cannons.

Our gaze goes further back in time, to October 7, 1944, when the Nazis brutally suppressed the Sonderkommando revolt within Auschwitz, extinguishing the prisoners' hope. We delve into history, recounting the prisoners' daily anguish and the cruelty of their tormentors. We witness the horrors perpetrated in the name of racial ideology, including deaths from exhaustion, piles of human hair, and the arrival of trains loaded with people treated like animals. We also see the brutality of the Germans and their anxiety as the Russians draw near.

Survivor testimonies help us understand the climate of these last days, revealing the transformation of the camp from a perfect death machine to a cemetery for living human beings. Time resumes its flow, taking us forward to the days leading up to January 27, 1945. The Germans anticipate retribution for their atrocities and embark on a campaign to erase evidence. **They burn documents, destroy gas chambers and crematoria**, leaving behind devastation to conceal the camp's murderous past. As the Russians approach, the Nazis flee. On January 17, 1945, the last prisoner roll-call occurs in Auschwitz, but the nightmare continues with the SS orchestrating the Death March. Prisoners are forced to walk through Eastern Europe's freezing winter, with no mercy shown to those who falter or fall behind. The suffering is unimaginable, but the determination to survive remains unwavering, as testified by those who endured this harrowing journey.

After the Nazis' escape and the deportation of prisoners, who remains in Auschwitz? The film's focus returns to those who were too weak to leave, abandoned within the camp's grey walls, showcasing their resilience, courage, indomitable spirit, and anguish.

The final leap in time takes us back to January 27, 1945, when the Russians enter Auschwitz and find around 9,000 prisoners. They attempt to feed them, unaware that food has become poison for the survivors, as their bodies can no longer digest it. For the survivors, **the slow journey back to life and hope begins**. This film serves as a respectful testimony to the countless lives disrupted, the struggle for survival and human dignity, and above all, it emphasizes the importance of memory so that Auschwitz is never forgotten.



NARRATIVE STYLE

The film begins as the first Russian soldier enters the gates of Auschwitz. This place remains unknown; it does not appear on Russian maps. The Russians are unaware that they are on the brink of entering a circle of Dante's Inferno. The scene that unfolds before them is post-apocalyptic, with thousands of skeletons wandering around, hungry, sick, and without strength. The dominant color palette consists of the gray of the sky, the barracks, the snow mixed with ash, the earth, and the prisoners' uniforms.

The initial 15 minutes of the film vividly capture the horror and shock experienced by Russian soldiers as they witness the immense tragedy within the camp. We gain insight into the incredible struggle for survival endured by the prisoners up to that point. The prisoners, suddenly confronted by soldiers wearing uniforms different from the despised SS attire, express surprise and bewilderment. The local residents rush to aid the survivors, but we also witness the harsh realities of hunger, cold, the ash-covered ground, and the inadequate distribution of medicines. Children in Auschwitz find solace in a soldier's rare smile. The film exposes the inhumane conditions to which the Nazis subjected the prisoners, and it portrays the tragedy of those who, despite receiving treatment, did not survive. pivotal in creating an atmosphere of bewilderment, mirroring the profound shock felt by the Russian soldiers upon entering the camp. As the emotional intensity subsides, questions begin to emerge, initiating our journey into the past. Ultimately, we come to realize that the survivors' futures will forever bear the indelible scars of the suffering they endured.

Following this moment of intense emotional pathos, questions will begin to arise, and our journey into the past will commence. How was it possible for all of this to transpire? Who bears responsibility for this abomination? What kind of human mind could conceive of such a murderous machine? The narrative does not unfold linearly; instead, it proceeds backward through continuous flashbacks that take us deeper into history. This dynamic narrative will be complemented by the testimonies of survivors and unpublished documents we will present. We are confident that the audience will appreciate this storytelling approach, beginning with the harrowing details of Auschwitz's liberation before zooming out to encompass the entirety of the death camp and the immense tragedy that unfolded here.

The narrative rhythm is intentionally varied, alternating between intense and less dynamic moments, all infused with strong emotional depth. We aim to keep our audience thoroughly engaged, whether as they witness the Russians forcefully opening the gates of Auschwitz or as they observe the slow, determined struggle of a survivor fighting for every ounce of strength to survive. With this fast-paced opening narrative, we firmly believe that no one will be inclined to change the channel due to the deeply moving, emotional, and captivating nature of the images.



Archivum Muzeum Auschwitz / Auschwitz Museum's Archive



THE DIRECTOR'S VIEW

"Countdown to Liberation" is a film that unfolds from **four intersecting perspectives**.

THE PRISONERS

"To us, they appeared admirably corporeal and real, suspended on their huge horses, between the gray of the snow and the gray of the sky, motionless under the gusts of damp wind threatening to thaw." - **Primo Levi, Auschwitz survivor.**

"I remember a wooden hut. It seemed very large, very tall, almost completely dark." - **Little girl, Auschwitz survivor.**

"Women were selected to be transported to another camp. Among these women was my mother, who did not want to leave me. When the SS were leading the women out of the camp, my mother stepped out of line and ran to me. An SS man shouted something to my mother and then shot her. My mother fell to the ground, and the other women took me away..." - **Child, Auschwitz survivor.**

"When [as children] we went out for roll call, an SS woman with a large coat or cloak would enter the barracks with a big black dog. We were afraid of this dog and would quickly leave for roll call. Even when we were very scared, we did not cry. We were not allowed to cry. In the camp, they threatened us that Mengele would come. I did not know what he was or who he was." - **Little girl, Auschwitz survivor.**

In August 1944, the SS began evacuating prisoners to camps deep inside the Third Reich. It became evident to the prisoners that liberation was becoming a tangible vision. However, the fear grew that, with the approach of the Soviet army, the SS might kill those remaining in Auschwitz. On October 7, the Sonderkommando revolt erupted as the prisoners forced to operate the gas chambers and crematoria attempted to resist the SS, destroy the crematoria, and escape. The rebellion ended in their massacre.

On November 2, the Germans ceased using Zyklon B in the gas chambers at Birkenau. Nevertheless, prisoners continued to be killed daily through different methods. On January 17, 1945, the final evening roll call occurred in the Auschwitz-Birkenau complex. From that day until January 21, the last evacuations from the camp commenced, resulting in the so-called Death Marches. These marches, characterized by winter cold, German brutality, hunger, and disease, claimed the lives of thousands of prisoners. Only 9,000 exhausted prisoners, including many children, remained in the camp. While awaiting Soviet soldiers, their daily struggle for life began. The strongest aided the weakest, with special attention given to orphaned children. Some attempted to escape, taking advantage of the disappearance of most of the SS personnel, often paying with their lives, as the Germans, despite the war's loss, showed no mercy. However, the prisoners managed to preserve evidence of the atrocities, such as extracting 39,000 negatives of photographs from a burning furnace, concealing them from SS inspection.

When January 27 finally arrived, many prisoners existed in apathy, suspended between life and death, unable to fully savor their newfound freedom. We will witness the liberation through their eyes and listen to the testimonies of the last survivors, empathizing with their agony and the faint hope that struggles within their emaciated bodies. **How did the Russian soldiers react? Did they truly grasp the unfolding events? What emotions did they experience: sadness, happiness, shock, disbelief? What transpired next? Were they able to rebuild their lives? Could they forget and forgive?**



THE DIRECTOR'S VIEW

THE LIBERATORS

"We saw a horrible sight: a huge number of barracks. In many of them, people were lying on bunks. They were skeletons covered in skin, with no sight. They were hungry, exhausted, and sick. There were pyramids in the camp. One consisted of the accumulation of clothes, another of pots and pans, and yet another of human jaws. It was the most moving and horrible thing I saw and filmed during the war." - **Alexander Vorontsov, Red Army photographer.**

"The spectres who could not stand were grabbing bread from my hand. They cried and hugged me." **Avkhad Gilmanov, Russian Army tank driver.**

"When we were ordered to capture two railway junctions, we had no idea what we would find in the camp. What we saw could not be imagined even in a nightmare. We offered them bowls of soup, and they simply dipped their fingers into them and sucked the nourishment out of them." **General Vasilij Petrenko, Commander of the 100th Infantry Division of the Red Army.**



On January 12, 1945, the Soviets unleashed a powerful offensive; however, **there is not a single word about Auschwitz in Russian army documents.** Nobody knows of this place. By midday on January 27, 1945, troops of the 100th Rifle Division liberated Auschwitz III Monowitz, then they attacked the town of Oświęcim, and finally, at around 3:30 p.m., liberated Auschwitz II Birkenau. Simultaneously, at approximately 3 p.m., soldiers of the 322nd Rifle Division crossed the Sola River and captured the southern part of Auschwitz I. After fierce battles, they liberated the rest of the so-called Stammlager at about 5 p.m. The entire Auschwitz complex was finally free from Nazi control, revealing an immense tragedy. Auschwitz appeared as a vast expanse of wooden barracks, remains of blown-up buildings, and the stench of death, with once-human beings staggering around in profound weakness. Soon, the Russians discovered piles of corpses inside railway cars, hanks of hair, teeth, bones, clothes, empty cans of Zyklon B, and shoes—objects bearing witness to death and Nazi crimes. With the arrival of the first reporters, this story was crystallized in films and photographs.

What did the soldiers who liberated Auschwitz feel? How long did it take them to grasp the true extent of the evil perpetrated by the Nazis? Who were the first reporters to document this Hell on Earth, and how were relief efforts organized?

THE DIRECTOR'S VIEW

THE PERPETRATORS

"It was my duty, whether it was day or night, to watch when they extracted them from the chambers, when they burned the corpses, when they extracted the gold teeth, cut the hair; I had to watch for hours and hours these horrendous spectacles. Despite the horrible, disgusting stench, I also had to be present when they opened the immense mass graves, extracted the corpses and burned them. Through the open spies in the gas chambers, I also had to witness death because the doctors also required my presence. I had to do all these things because I was the one everyone looked to because I had to show everyone that not only did I give the orders and make the arrangements, but that I myself was ready to witness everything, just as I had to demand of my subordinates."

Auschwitz Commandant.

"The condemned waited in the courtyard in front of the crematorium. A wrought-iron lantern hanging above the door hinted at the entrance to a pretty little house. It was a kind of mockery, for, in reality, through that door, countless wretches entered the crematorium never to leave again, and every day bodies were dragged over its threshold by lorries." - Pery Broad, SS man from Auschwitz.

"I remember very well how in January 1945, a few days before the evacuation, Mengele appeared [in the barracks where he conducted pseudo-scientific experiments] and, like a madman, silently packed and prepared the documentation to be taken away. He did not say a word and disappeared. I never saw him again." - Martyna Puzyna, Auschwitz survivor.

In July 1944, the Soviet army liberated the Majdanek concentration camp, discovering for the first time the extent and evidence of Nazi crimes. For the SS men, this meant one thing: justice and punishment were imminent. That is why, without renouncing mass murder, the action to cover up their crimes was initiated. From August 1944 to January 21, 1945, more than 120,000 prisoners were evacuated from Auschwitz to continue being used as slaves in the Third Reich's industry. Documents, files, and lists of names of deported Jews were also destroyed. In September, the liquidation of prisoners working in the gas chambers and crematoria (Sonderkommando) began because they were considered "Geheimnisträger" (Keepers of Secrets). In November, SS men began the gradual dismantling of the equipment and buildings of the gas chambers and crematoria. The last crematorium was blown up on the night of January 26. At the same time, the SS men themselves were evacuated, and some of the camp archives were taken away. On January 21, the camp was no longer controlled by permanent guard posts. Only irregular SS patrols or retreating Wehrmacht soldiers appeared. A perfect example is SS-Hauptsturmführer Josef Mengele. From August to October 1944, Mengele was visited by his wife Irene. They then went together for a short time to Germany, where Mengele met his mother. In saying goodbye, she was sad: "Dear boy, this time the separation will last longer." Then Mengele visited his six-month-old son, Rolf. Are the couple at that moment deliberating on what to do in the face of the inevitable defeat of the Third Reich? We can only surmise. Mengele recalls, however, that it was a good time. Throughout November, he pressed Irene to return to Auschwitz with little Rolf. She planned to buy a cot for her son and spend Christmas together as a happy family. On the other hand, Mengele continued his criminal pseudo-medical experiments until December 8, 1944. On January 17, when the last formal roll call of prisoners at Auschwitz took place, some members of the SS staff were already drunk. At that moment, Mengele was packing up materials and research data on twins and other prisoners. He jumped into his car and drove to the Gross-Rosen camp, some 300 kilometers to the west, thinking he had destroyed all the medical records of KL Auschwitz, but this would not be the case.

This perspective analyzes the atrocious meticulousness with which the Nazis operated at Auschwitz. A pragmatic routine applied to the systematic extermination of innocents, whose only fault was that they had no so-called Aryan blood. All of this changed with the arrival of the Soviets. The Nazis had to flee, leaving as little evidence of their horror as possible. What did they do to cover up their terrible crimes? How did they prepare to flee? What were their fears? Why did they continue to kill until the last moment?



THE DIRECTOR'S VIEW

LOCAL RESIDENTS

"We were only 19 kilometers from Auschwitz, (...) but we didn't know then, in our time, that they burned people there, that it was a crematorium (...) they said there was a camp there, but nobody knew. It was so close, and yet so far away."

Pinchas Tzimerman, Resident of Trzebinia

"On the third day after the liberation (...) I went to the barracks where there were small children. (...) In the barracks, there was an older woman, about 50 years old, a block supervisor. She showed me a little girl and told me that she had come to the camp with her parents and younger brother. She told me the child's name: Eve. Eve's appearance and condition indicated that the child was malnourished, sick, and, above all, very neglected. At that time, Eve had a big head, a big belly, was probably all swollen, and had a large scab on her head above her forehead. I took little Eve to our flat. My wife looked at Eve and was shocked by her appearance. She feared that the child could not be kept alive, so she worked hard to save her. She started with herbal baths, salts, and medicine. Every morning, Eve woke up crying..."

Stanisław Krcz, Local resident



"A violent inner force, or perhaps just curiosity, pushed me towards the gate of the former concentration camp. (...) The first encounter with these vivid ghosts, their faces almost transparent, their eyes misty and indifferent, made a depressing impression on me. These figures, barely and lazily moving on their bunks, had ulcerated legs and toothless jaws. They spoke softly, in a strangely hoarse voice. Would the cure work? Can these quasi-skeletons be brought back to life?"

Dr. Tadeusz Chowaniec, local resident

Since the construction of the Auschwitz complex began, the local population has endured numerous repressions, including brutal deportations. Poles were forced to vacate their flats, houses, and farms within hours. Simultaneously, the local population risked their lives to assist the camp prisoners, regardless of their origin, nationality, or religion. Some paid for this act of humanity with deportation and death. Even during the so-called Death Marches in the winter of 1944 and 1945, local residents aided the prisoners whom the Germans were evacuating to the west. When KL Auschwitz was liberated by the Soviets, Polish residents immediately rushed to help. The most touching cases involved young children who were spontaneously taken from the camp. These infants and children often no longer knew their own identities and were adopted and raised with great care and love by the local residents.

What did the locals know about the atrocities committed by the Germans in Auschwitz? What actions did they take when the Germans left Auschwitz? Were there acts of solidarity towards the prisoners? Were there instances of looting?



INTERVIEWS

There will be two types of interviews in the film:

With the survivors

Auschwitz survivors will share their experiences of terrible suffering and the relentless struggle for survival they endured.

The **80th Anniversary** of the Liberation of Auschwitz will likely be the **last major commemoration with the active participation of former prisoners and Holocaust survivors**. We expect to interview dozens of survivors in the months leading up to this significant event.

Eighty years after the Liberation, these new testimonies may be the last ones survivors provide. They represent a **valuable heritage for the history of humanity**. For this reason, we will adopt a simple and highly direct style.

We will ask few questions, allowing ample room for the interviewees to share their stories. The tone will be gentle, almost whispered, aimed at fostering maximum empathy and connection with the audience.

With our experts

The second type of interview will involve historians and experts who will provide explanations and historical context for the survivors' accounts.

We will accompany them to areas in Auschwitz that have not been accessible to cameras before. Through their scientific and historical rigor, we will uncover new and unfortunately distressing aspects of Auschwitz.

SOME OF OUR GUESTS



MARIAN TURSKI



HALINA BIRENBAUM



BOGDAN BARTNIKOWSKI



PIOTR CYWIŃSKI



PIOTR SETKIEWICZ



PROF. TAL BRUTTMAN



DAVID G. MARWELL



IGOR SHCHUPAK



HAVI DREYFUSS



WANDA WITEK-MALICKA



PROF. TIMOTHY SNYDER

UNPUBLISHED DOCUMENTS

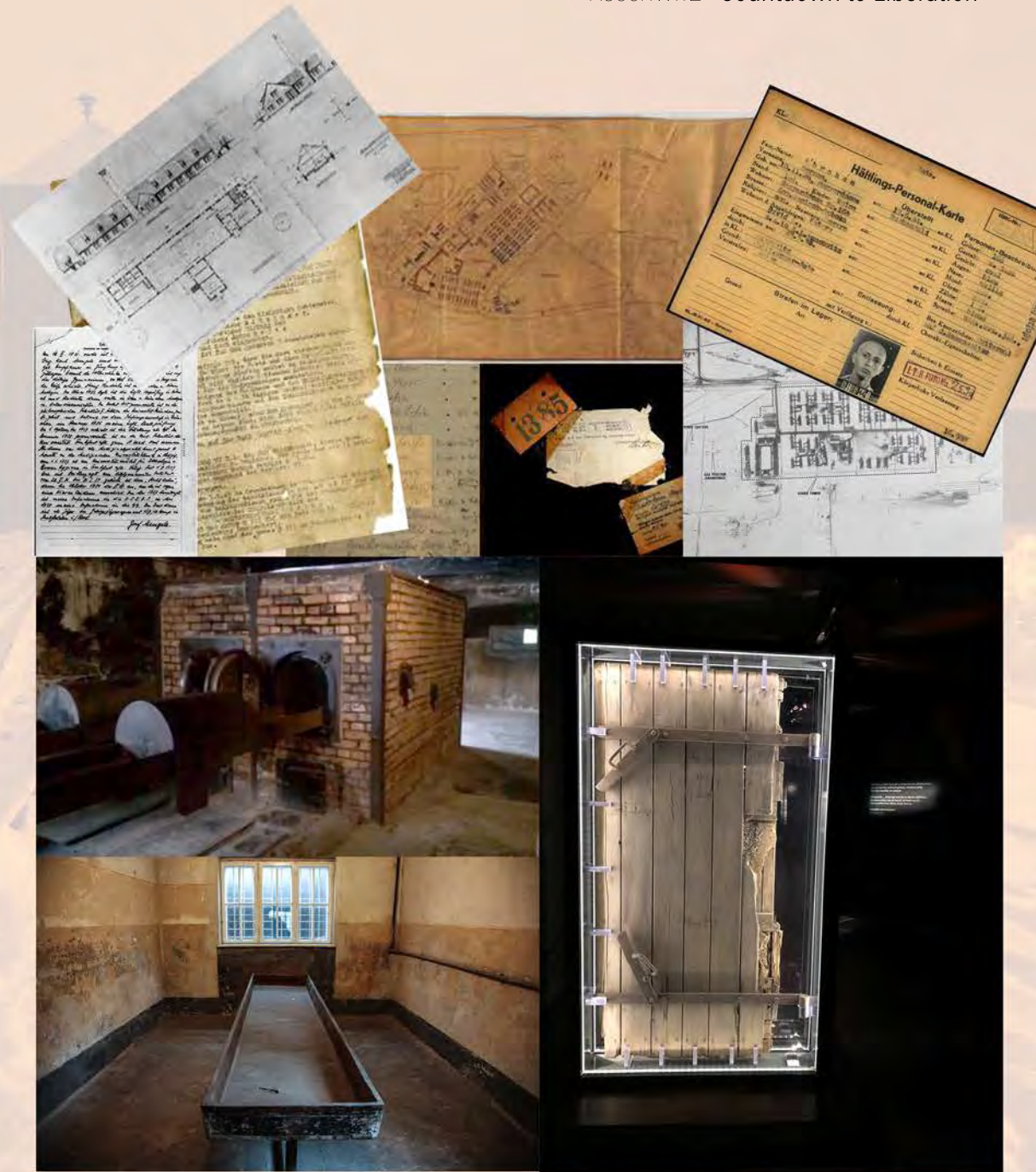
Thanks to the full cooperation of the Auschwitz-Birkenau State Museum, with whom it is an honor to work, we have carried out a detailed search of the archival material preserved at Auschwitz. We have dozens and dozens of documents, photographs, Nazi executive orders, Red Army reports, and letters from survivors. This invaluable material has been the subject of academic study and is known to a small group of experts but has never been shown on TV and will remain undisclosed to the viewer.

SCIENTIFIC ANALYSIS

Prior to their escape from Auschwitz, the Nazis made concerted efforts to eradicate all traces of their heinous crimes. They employed methods such as burning, demolishing, tearing down, and detonating buildings throughout the camp. Notably, they destroyed gas chambers, crematoria, and numerous barracks that concealed evidence of their wartime atrocities. One significant incident occurred just twenty-four hours before the camp's liberation, when the last remaining Nazis detonated a building utilized as a gas chamber. The explosion was so powerful that it propelled the heavy metal hermetic door hundreds of meters away. Recently, this very door underwent thorough scientific analysis employing cutting-edge methods. The findings were revelatory - hundreds of fingerprints were discovered on the door's surface. These imprints belonged to the prisoners who, while confined within the gas chamber, had desperately but unsuccessfully attempted to break free through this very door. This remarkable discovery prompts us to ponder: How many more revelations await us within the confines of Auschwitz? To imbue our narrative with a sense of contemporary relevance, we have made the decision to include segments in the film that shed light on the latest scientific advancements uncovering new facets of Auschwitz's history

PLACES

In Auschwitz, there exist areas that are typically off-limits to ordinary visitors. These spaces are either exclusively designated for scholars or meticulously preserved for conservation purposes, with no access granted to the general public. However, through a highly valued partnership with the Auschwitz-Birkenau State Museum, our team, alongside renowned experts, will gain privileged access to these hallowed locations. This unprecedented opportunity will allow us to present the audience with a fresh and unique perspective of Auschwitz, one seldom witnessed before. It is a truly exceptional narrative that will enrich our film, providing a profound depth and historical significance.



ARCHIVE FOOTAGE AND COLORING

For the realization of 'Countdown to Liberation,' footage plays an indispensable role in depicting the tragedy of Auschwitz. Our aim is to present, whenever possible, **fresh imagery that recounts the liberation of the concentration camp.**

Traditionally, we are accustomed to viewing Auschwitz through monochromatic lenses, but what if we were to experience it in full color? How would the audience react to this transformation?

We have opted to meticulously colorize the original footage. This particular post-production process will elevate the intensity and relevance of our film. It promises to **captivate the audience**, rendering the narrative more accessible and relatable, especially to **newer generations** unaccustomed to black-and-white imagery.

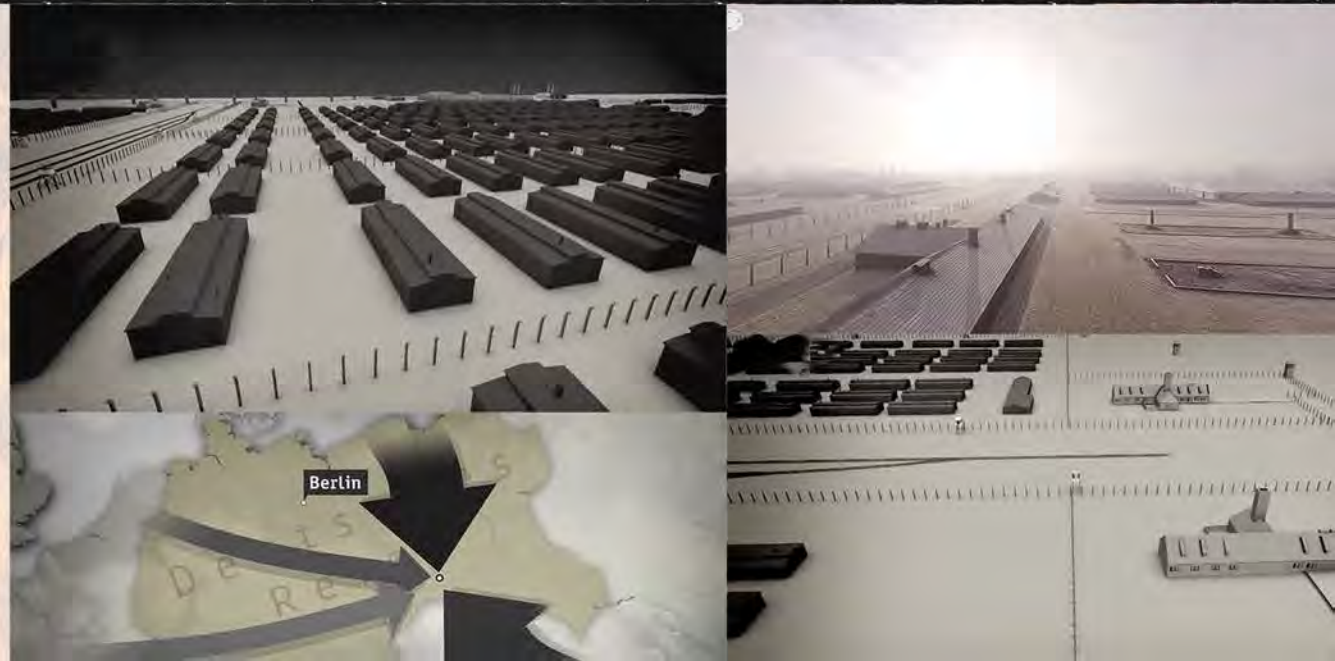


CGI

CGI has been employed in numerous documentaries about Auschwitz. We, too, will utilize it, but with a specific focus on aspects related to the liberation of the camp.

For instance, we will feature a digital map illustrating the progression of the Russian forces and the concurrent retreat of the Nazis toward the Western front. Additionally, a long red stripe will be superimposed on the map, symbolizing the harrowing Death March endured by 56,000 Auschwitz prisoners.

The CGI elements will serve to elucidate the location of the infamous Kinderblock associated with the sadistic Dr. Mengele. We will also use it to delineate where the freight trains, laden with prisoners bound for labor camps and eventual death, came to a halt. Lastly, it will help us pinpoint the precise location of the gate through which the initial Russian soldiers entered."



NARRATION

Auschwitz: Countdown to Liberation features a narrative voice that serves as an introduction, provides narration, and acts as a bridge between the various interviews we will conduct.

However, we have contemplated some important questions. Who should be the voice reading the documents that we will present on camera? Who can best convey the words penned by a child, an adult, or a mother?

In our pursuit of fostering a deeper connection with the audience, we have decided to employ a diverse range of voices that align with the age group and gender of the document's authors. Children will read sentences authored by child survivors of Auschwitz. Women will interpret letters left behind by female concentration camp survivors. Male actors will recite accounts written by male survivors, including excerpts from the internationally acclaimed book 'If This Is a Man,' a poignant testimony by Primo Levi, an Auschwitz survivor and Italian writer.



ADDITIONAL CLIPS

In celebration of the 80th Anniversary of Auschwitz and as a precursor to the release of our film, we have made the decision to produce mini-clips. These are brief videos formatted for use on social media networks. Each clip will span from 20 to 30 seconds in length, aimed at providing viewers with a glimpse into the themes that will be further explored in the full-length feature.

Through these mini-clips, we intend to share the stories of some survivors by extracting key segments from their interviews. These clips will captivate the audience's attention with poignant insights from our experts. Additionally, we will showcase letters from survivors, with actors lending their voices to interpret these letters.

In just a few moments, these narratives will immerse the viewer in the world of our film even before its official release. **Our plan is to create a total of 26 clips, with one to be published daily, starting on January 1, 2025.** This schedule will culminate on January 27, 2025, when we will be fully prepared to release 'Auschwitz, Countdown to Liberation.'



PICASSO Film

The Director



I am a television and film producer, director, and co-founder of www.picassofilm.net. My work as executive producer, director, and creator includes popular series on Netflix, National Geographic, Curiosity Stream, ZDF, Discovery Channel, History Channel, RAI, FRANCE TELEVISION, RTL Germany, RMC, ITV, BBC, A&E, History channel. In collaboration with www.bigmedia.tv, I have been an associate producer of **over 250 hours of documentary** series distributed and broadcast worldwide over the past 13 years. My credits include psychological thrillers such as Cult of Personality, Inside the Criminal Mind, Serial Psyche, and historical series such as The Secret of the Templar's Knights, The Untold Celts, Footprints of Civilization, and Warrior's Way.

My most recent productions include:

'The Pope and the Devil': This four-episode series, made possible by exclusive access to previously unpublished Vatican documents, delves into the controversial narrative of Pope Pius XII during the Second World War. It explores his intricate relationship with Hitler and the Nazis.

'Hitler's Secret Mission: The Architect of Evil in Covert Operations': This six-episode docu-series is dedicated to shedding light on the clandestine operations that transpired during World War II.

Max Serio

AUSCHWITZ

Countdown to Liberation

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