



EVA B.

As with all of Germany, she believed in him.
As with all Germany, she worshipped him.





THE FILM



Much has been said about Eva Braun, **one of perhaps the most mysterious and controversial female characters of the last century**. Is it possible to have loved Adolf Hitler more than one's life?

Eva was in love for fourteen years, from 1932 to 1945. But **who was she really?** A simple-minded, opportunist blonde or a young woman madly in love with her Führer?

EVA B. narrates the unpredictable and insane love between the little known and insignificant Eva Braun and the monster whose belligerent, genocidal policies led to the deaths of tens of millions of people.

In the film, Istituto Luce-Cinecittà's rare and unreleased original archive footage - restored and Colorized by Human Touch Media - of Adolf Hitler's 1938 trip to Rome, Naples and Florence to visit Mussolini, will provide momentum to the plot and allow us to be completely immersed in the **backdrop** of the months leading up to the Second World War.



THE SET

An empty stage with sparse white furniture, a 1930s corner sofa, a Bauhaus armchair, a coffee table with a telephone, a large mirror, a Telefunken model 1936 television, one suitcase...

Everything seems sketched, unreal.

The wall in front of the corner sofa is a huge green screen which, like a stargate, projects the memories of Eva Braun, radiating into the room with a mix of colorized, archival images from Hitler's 1938 visit to Italy.

A second wall with embedded shelves has photographs which will be picked up from time to time by Eva.

Other items are bottles of Schnapps, a Rolleiflex camera, a pack of cigarettes, film magazines, a make-up bag, a wrapped box...

Two doors and one large window...





ORIGINAL COLOR FOOTAGE | EVA BRAUN



Watch the video



CAST OF CHARACTERS

Eva Braun

The Führer's companion and mistress for fourteen years and wife for less than 40 hours.



Liesl Ostertag
Eva's young and faithful maid.



Magda Goebbles

The Reich's real First Lady. Intimate of Hitler and wife of the powerful Reich's propaganda minister. A disturbing figure for her commitment to spreading Nazi and anti-Semitic ideology. Magda had always despised Eva Braun.



CAST OF CHARACTERS

Angelika Maria "Geli" Raubal

Adolf Hitler's young half-niece, daughter of his half-sister. Hitler had an unhealthy relationship with her that led to suicide.



Franziska "Fanny" Kronberger

Eva's mother, observant Catholic, submissive and sly. Married to the opportunist and severe Lutheran Friederich "Fritz" Braun.



Lena Riefenstahl

Famous filmmaker whose name has always been linked to that of Hitler, who fell under the spell of her charm and her high esteem for the Nazi aesthetic.



Pietro

Fictitious character. Young Italian, art history student, anti-fascist and anti-Nazi, he meets Eva in Rome, without knowing who she really is.

LEONARDO TIBERI | DIRECTOR'S NOTE



My career began with documentaries, fiction and advertising, as a camera operator and later joined the Istituto Luce film Archives & Editorial Department. Contemporary history has always been my principal field of interest. Over the years I've directed over sixty documentary films on the life of famous or unknown men, all of whom had a passion for building Italy during Europe's last century history.

This film completes and summarizes, in its narrative structure, the experience of my last three feature films. Most of EVA B. narration will blend the actors with archival footage, restored and colorized. **This colorization will liberate the historical footage from the antique patina of black & white film, breathing new life into the material and making it accessible to a modern audience in a way they've never experienced before.**

As Eva Braun relates events to her maid Liesl, characters will materialize almost as ghosts, interacting with her. And as scenes end, we'll watch them effortlessly blend themselves back into the wall's green screen footage.

The central theme of Eva's memories and visuals is the famous journey made by the Führer to Italy in May 1938, which will reveal the parades and crowds surrounding the Führer and Mussolini, with the dazzling colors of the Italian spring, the cities decorated in all their glory to welcome the future German ally.

The archive footage will not only represent the hard truth and irrefutable testimony of what occurred, but the images will also allow our characters to naturally migrate from the fiction of the scene to the historical reality of the repertoire, and vice versa all in a continuous fluid passage that makes the historical events relatable to our audience.

WILL GEIGER | DIRECTOR'S NOTE



Who was Eva Braun and what was behind her romantic obsession with the monster that was Adolf Hitler? Given the Fuhrer had achieved close to deity status in Germany, what virtues, idiosyncrasies and perversions did Eva possess that captured his heart and mind? These are the questions I would explore with EVA B as we find her in the final hours before heading to Berlin to rejoin the love of her life and subsequently follow him to his death.

I would look at using the limited set to our poetic advantage. The seamless and tasteful intercutting of beautifully restored and colorized archival footage with our fictional Eva, alone with her maid in her Munich villa will give the audience a door into her psychosis as she reflects on events of her past. Instead of making a historical bio-film, my aim will be to give the film a certain artistic flair that will appeal to the world's top film festivals and a wide international audience.

Having written films for both studios and independents, I can deliver a script with powerhouse roles agents push their clients to pursue. And given my extended experience directing Oscar winning actors I will get strong and nuanced performances out of the lead and supporting actors.

Although the film will be shooting at Cinecittà Studios in Rome, we will be shooting in English with mother tongue actors. While this is the best decision when it comes to international distribution, creatively I feel it's an absolute necessity given the historical scope of our story.



MARCO KUVEILLER | COLORIZATION



Almost all historical footage prints come to us in the form of copies, or copies of copies, and never as an original negative or internegative. These prints have always suffered the wear and tear of time, fading, neglect in handling and poor conservation.

Restoration is therefore a necessary operation. **High-end results need time for a specific historical research, studying the colors from as far back as the end of the 19th century, where the chromatic choices need a close match to historical reality.**

This will support the visual effectiveness of the colorization, but also to restore dignity to the original material.



Colorization adds great value to documentary repertoire. It breathes new life into black & white film. **Getting to see historical colorized footage gives the modern generation a new perspective.** It humanizes the filmed memories and provides a deeper connection to the past, whether it's feature films, TV or commercials.

The use of colorized footage will always be less expensive than reconstructing the scene and will ultimately provide a more authentic and credible feeling to the world we're creating.

Aside from the inescapable charm that emanates from period footage, colorization extends the ownership duration of the rights, held by archives and increases their footage value.



A HUMAN TOUCH MEDIA PRODUCTION

EVA B.

Directed by Leonardo Tiberi & Will Geiger

Story & Treatment Sabina Fiorenzi & Jacques Lipkau Goyard

Produced by Jacques Lipkau Goyard

Head of Colorization & Restoration Marco Kuveiller

IT Management & Archive Flavio Zanca

Motion Tracking Direction Andrea Cameli & Emanuela Parisi

Human Touch Media **OZCOLOR**® Colorization

Coordination Emanuela Parisi

Studios & Archive Footage

