

## EXILE EPISODE 5

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “We are about to dock in Venice. The sea is calm, rippling slightly. The sun is lukewarm. Wonderful peace.”

**MANDY PATINKIN:** It’s December 10th, 1926. And Lene Schneider-Kainer is on the deck of a passenger ship. The sounds of the engines churning deep below deck. Across the Adriatic, the shape of Venice rises.

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “Our ship creeps slowly and deliberately forward. My numbness begins to subside. I forget about all the disgust, all the depression, and surrender to everything yet to come.”

**MANDY PATINKIN:** Less than a decade ago, Lene was making her mark as a painter in Berlin. She hobnobbed with the city’s artists but she was also a wealthy married woman and a new mother – a high society bohemian.

And now, everything has been turned inside out. She’s freshly divorced. She’s far from her kid. She’s walked away from the cushy life and is embarking on an 18-month long trip from Venice to China, retracing Marco Polo’s famous journey.

These are radical choices for a woman in 1926. And another radical thing: somewhere on this massive ship is a traveling companion - her new lover.

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “All the longing within me turns into prayer. If one has suffered, one has the right to rejoice again.”

**MANDY PATINKIN:** Over and over in her diary, Lene writes about how, for her, joy is braided to art. She’s taking this trip of a lifetime so she can paint and photograph and film in places that few Western women have ever accessed. It’s been a dark time. She’s desperate to create, to get back to beauty.

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “Soon, I will start to work and begin a new life.”

**MANDY PATINKIN:** But for a woman and a European Jew in the first part of the 20th century, one war behind, one war ahead, darkness is hard to escape. And freedom doesn’t come so easily.

*(OPENING THEME)*

**MANDY PATINKIN:** Welcome to Exile - a podcast from LBI, the Leo Baeck Institute, New York. I'm Mandy Patinkin. When everything is taken away, then what? From LBI's archives, untold stories of Jewish lives in the shadow of fascism.

Today, Lene Schneider-Kainer and her quest for freedom – the freedom to love and to create.

**MANDY PATINKIN:** In the 1930s, as the Nazis gain ground, Lene Schneider-Kainer has already left Germany. Then the Spanish civil war starts and she will flee Spain.

**ABBEY REES-HALES:** Lene's life is repeatedly defined by the experience of being an exile, by having to flee from her homeland.

**MANDY PATINKIN:** Abbey Rees-Hales is a doctoral researcher in art history at the University of Birmingham. She's writing a book featuring Lene's work.

**ABBEY REES-HALES:** Her life was essentially in danger because the rise of fascism made her life untenable.

**MANDY PATINKIN:** But the Marco Polo trip is the first exit, the beginning of what will be for Lene, a lifetime of reinvention. What makes this one different is that it's a choice. A bold one. But boldness is kind of Lene's brand.

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “Batumi, Russia. January 1st, 1927. Two days on the ship. Russian visa expired. A farewell party at night. Italian, French, German. Twenty young men and I, the only woman. We sang until morning, left the next day.”

**MANDY PATINKIN:** The itinerary is the same one that Marco Polo followed in 1271. Pushing off from Venice, the expedition makes its way through Persia, India, Southeast Asia to China. To westerners of the colonial age, the east is romantic, exotic, and distinctly 'other.'

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “Abadeh. April 1st. I walk and sketch as in a trance. Then a trip of five hours, ascending. Our truck with all the luggage is being shoved and pushed ever upwards by the entire population of the village.”

**MANDY PATINKIN:** The trip takes 18 months and requires steamships, trains, cars, donkeys, some very ornery camels. And even a military escort.

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “Lahore. June 21st. The streets in the bazaar are so narrow that only one cart at a time can pass through. An anthill in full operation! I get out, look at everything carefully, while being ogled from a distance like an exotic apparition. A lady never goes there.”

**MANDY PATINKIN:** A trip like this also requires a lot of privilege. Lene travels with the entourage of a typical wealthy white expedition including cooks, guides, and 850 kg of luggage – about the weight of a Smartcar.

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “Bandar Abbas, May 28th, 1927. Caravan in the desert. Murderous heat. I pour buckets of water over my head. When the first container is drawn from the well, the herders fight over who would get the first mouthful. They love Kellermann who returns their affection.”

**MANDY PATINKIN:** Kellermann. Kellermann gets a single name only treatment in Lene’s travel diaries. But his full name is Bernhard Kellermann. He was a German novelist, and in his writing, he showed an uncanny sense of the future. In 1924, he predicted television and ‘pocket wireless telephones.’

In a black and white photo in German Vogue, Kellermann sits on top of a bundle of luggage in wool knickers and a bow tie. He has a swoosh of grey hair. A camel peers over his shoulder. This picture is why we have the word ‘dashing.’

Kellermann took a job writing about his Marco Polo travels for the newspaper, Berliner Tageblatt. And Lene would be his wingwoman. He’d write, she’d paint. And together, their stories from the Far East would run in papers and magazines throughout Germany.

**MURIEL VASCONCELLOS:** Her biggest memory was her trip across Asia with the poet Bernhard Kellermann who was the love of her life

**MANDY PATINKIN:** Muriel Vasconcellos knew Lene in the 1960s. She was a teenager when they met and Lene was nearing the end of her life.

**MURIEL VASCONCELLOS:** There's this strong connection that when we find someone who feels and responds to beauty with the same intensity, which is more than most people actually allow for in their lives. But these people seem to be drawn to, their lives seem to revolve around beauty and aesthetics and I'm sure that was the attraction

**MANDY PATINKIN:** There was one small issue though - Lene’s son.

**GESCHE KAINER:** That's a good story. Do you mind if I smoke?

**MANDY PATINKIN:** This is Gesche Kainer. She's Lene's granddaughter. We talked to her via Zoom from her living room in Antigua, Guatemala. She's 79.

**GESCHE KAINER:** She had quite a presence. She was not a grandmother, she was a madame.

**MANDY PATINKIN:** When Gesche was little, in Bolivia, Lene lived up the road.

**GESCHE KAINER:** She basically never wore a skirt. It was always pants and a silk blouse and, you know, the jewelry at that point, obviously, she had white hair already, but she kind of tinted it almost bluish. Very short, always like a, more like a boy. And of course, red lipstick.

**MANDY PATINKIN:** Gesche's father, Peter, was Lene's only child. The one she left behind on her Marco Polo voyage.

**GESCHE KAINER:** My father came home from school and asked the housekeeper where his mother was. And she said, "Oh, she's on a trip for two years." That's how he found out that she had gone. He always talked about it like it was a funny thing. Like, can you imagine? I come home and my mother's gone for two years.

**MANDY PATINKIN:** In some people's eyes, leaving a child is about the worst thing a woman can do. And it is confusing. Peter and Lene were close. In one of the many paintings she did of him, he's feeding a lettuce leaf to a canary. It's very loving.

Lene didn't exactly abandon him – he was 16, which probably felt older back then. He still had a dad, and she made arrangements for his care. But the fact that she left her son speaks to the allure of this adventure and the force of Lene's need to get away.

Those who knew her later said that for the rest of her life, she never stopped talking about her Marco Polo journey.

**MURIEL VASCONCELLOS:** Her recollections of that trip were, it was the centerpiece of her memories, really. That was the high point of her life. She had a new life and left her European memories behind her.

**MANDY PATINKIN:** Lene Schneider-Kainer was born into an affluent Jewish family in Vienna in 1885. She grew up around the creative life. Her father was an independently

wealthy book illustrator. But the art world wasn't very open to her - women were barred from the royal academies where artists trained. So Lene taught herself to paint by sitting in museums and copying the works on the walls. What she really wanted was to go to art school.

**GESCHE KAINER:** Her father had sufficient money to...how could you say it? You know, to convince somebody that his daughter could go there.

**MANDY PATINKIN:** Lene's father could grease enough palms but these institutions had some limitations for aspiring female artists. This is art historian Abbey Rees-Hales.

**ABBEY REES-HALES:** Due to anxieties pertaining to female modesty and particularly the modesty of the bourgeois female students, students would have been restricted to working from the partially draped child and the adult female life model. It wasn't respectable, it wasn't proper for women to be exposed to the male nude form.

**MANDY PATINKIN:** In some ways, respectable was a pretty good description of Lene's life. In 1910, she married Ludwig Kainer, a physician and a stage and costume designer for the Berlin Opera. They had a son, Peter, a year later.

But in other ways, their lives were wilder – boho glamorous. Their big apartment contained an art studio and the cultural jet set would drop in for parties, people like the composer Arnold Schönberg, the playwright Franz Werfel, the German Expressionist painter Herwarth Walden, and his wife, the poet Else Lasker-Schüler. Else cross-dressed as an Egyptian prince and Lene painted her portrait.

**MANDY PATINKIN:** Lene's early works include the landscapes and flower paintings women artists were expected to produce. But also, some less 'proper' work.

In 1917, Lene's prints were part of a show at the Gurlitt Gallery in Berlin. And among her flower pictures were a series of erotic paintings of naked female bodies. They were shocking...and very well received.

**ABBEY REES-HALES:** The influential German art critic and editor, Karl Scheffler, praised Schneider-Kainer's ingenious talent, shrewd insight and graceful audacity. However, this is the very same critic who only a decade earlier had asserted that woman was, and I quote, "quite incapable of creative power".

**MANDY PATINKIN:** Another critic sniffed that Lene couldn't possibly have painted these portraits on her own.

**ABBEY REES-HALES:** It must have been incredibly galling for Lena to have, you know, picked up a copy of this journal, Die Kunst, and to see that people were essentially accusing her of relying on her husband to produce work in her name. And we've got the idea here that essentially female artists can't be that accomplished. And if they are producing work that is so skillful, there must be the involvement of a male hand. So, you know, Lena had to navigate considerable obstacles in order to become a practicing artist and to actually survive as an artist.

**MANDY PATINKIN:** But times were changing. Women in Germany were granted the right to vote in 1919. In cosmopolitan Berlin, a mood of liberation and experimentation was taking hold. In nightclubs and cabarets, what was known as Die Neue Frau, the "New Woman", began to appear - she was a gender-bending figure in suits and pants, short-haired, defiant.

A few years after the Gurlitt exhibit made a splash, Lene was commissioned to create a massive portfolio of lesbian erotic images - 47 pages, a new version of the ancient Greek, "Dialogues of the Courtesans." Many male artists had painted these women as worn-out, tragic figures, Syphilis-ridden cast-offs. Lene had a different take. Abbey Rees-Hales has a favourite in the series.

**ABBEY REES-HALES:** This very spare lithograph that depicts two recumbent women, both partially clad and sprawled across a loosely sketched bed. And they clasp, hands and gaze tenderly at one another. She doesn't depict these women as kind of sexological specimens, nor does she depict them in a hypersexualized manner. Rather, she shows them as an ordinary, loving couple in a moment of quiet repose.

**MANDY PATINKIN:** But even as she was beginning to attract attention for her work, her private life was in shambles. There was a problem in the marriage - Ludwig, her husband.

**GESCHE KAINER:** Yeah, basically because he was a womanizer and, you know, she just wasn't going to deal with it more.

**MANDY PATINKIN:** It was unconventional, but the couple had the money to divorce.

**GESCHE KAINER:** And at that point, I think that she was already interested in Kellermann. And so I think that had something to do with it.

**MANDY PATINKIN:** When Lene got on that ship with Kellermann in 1926, she was 41 years old. For most people, it's a scary proposition, to uproot and change one's life -

something that happens to you, not something you make happen. But Lene was always pushing boundaries.

**GESCHE KAINER:** It was just that sense of adventure, of freedom, you know. And away from anything that was familiar to her. She never expressed that she was afraid of anything. Ever, ever. No, nothing.

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “December 10th, 1926. I, with short messy hair, show my ticket. A young Bulgarian, slightly bewildered and astonished about my shorn head, asks: Where is the gentleman traveling to?”

**MANDY PATINKIN:** Even though the trip became her favourite story later, her diary is much less romantic. Lene is a next level complainer, mostly about all the obstacles that keep her from her work. People bother her while she’s trying to create and her gut is always churning.

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “I feel miserable. It must be the sudden heat, heartache or constipation. This damned rushing on. One should be able to stay put for a few days and paint.”

**MANDY PATINKIN:** Lene had stomach problems. And travel conditions weren’t exactly 4-star, especially not to someone used to a life of luxury.

**GESCHE KAINER:** No, this was roughing it. They camped and they cooked on, you know, whatever kerosene stove they had. Some places, you know, I mean, they went to the bathroom in nature. Stuff like that.

**MANDY PATINKIN:** A certain roughness was part of the draw of this type of travel. In the late 19th century, intellectual Germans, along with the rest of the West, were fascinated by Asia. Universities set up “Oriental Studies” departments - the term at the time - to examine Eastern languages and literature, Eastern decor and fashions were all the rage.

This moment is cringey now, what’s called “Orientalism”, a patronizing attitude of the colonial age. And some racist attitudes leak into Lene’s diaries. But her artwork is not patronizing. It’s respectful of the people she meets and affectionate. Despite her complaining, she’s able to get into all kinds of places, meet all kinds of people. Her hair is short, her breasts are bound. She slips into temples and opium dens.

In Agra, India, she finds a brothel and spends time with a dancing girl named Chuma who she wants to paint. Dancing girls were often sex workers.

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “While I was sitting around waiting for her to put on her dance costume, there was a steady flow of men - a doctor, a policeman, and several non-paying hangers-on. I was afforded a horrible impression of what was demanded of the poor girl. Everybody was chewing betel and spitting the residue into a brass kettle in the middle of the room.”

**MANDY PATINKIN:** In a watercolour portrait from these sessions, Chuma is elegant under a veil of bells and jewelry, her brow strong, if tired. She’s dignified in a way prostitutes at the time rarely were permitted to be. Lene seems to feel almost rescued by the people she gets to paint - they pull her toward happiness.

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “Decidedly enjoyable moments as I’m working. Immediately thereafter, I sink back into agonizing numbness.”

**MANDY PATINKIN:** Her gut churning, she longs for time and space to create. It’s all she’s ever wanted.

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “The capacity of a human to rise above the norm, to focus one’s powers and energy creatively, that is what I’m searching for in myself. And if I can’t have it, I’m morose and miserable.”

**MANDY PATINKIN:** That creative focus she was searching for - the antidote to misery - it finally comes, in Iran...eventually.

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “January, 1928. We reach Isfahan... Manage to settle in more or less. Finally a room of my own. Laundry. Clean underwear. Sit in my bed and feel as if my head is about to burst. Hope for a few weeks of rest and work.”

**MANDY PATINKIN:** Lene and Kellermann are going to co-direct a film. They rent a house and settle in the holy city of Isfahan for two months. It’s a tough shoot. Crowds follow Lene, fascinated by the camera and equipment and the fact that a woman is working it. Days are long and it’s unbearably hot. Her beloved cook gets sick and quits.

Still, the film gets made. Lene even has a cameo in it, dressed as a bride. The movie is called, “In the Land of the Silver Lion.”



*(BEHROOZ ABBASI SPEAKING FARSI)*

**TRANSLATOR - BEHROOZ ABBASI:** The main character, an adolescent called Muhammad Ali, who is from Isfahan.

**MANDY PATINKIN:** Behrooz Abbasi is speaking through a translator over Zoom from the Persian Gulf in the south of Iran.

**TRANSLATOR - BEHROOZ ABBASI:** And his sister is being married off to a merchant family in the southern parts of Iran.

**MANDY PATINKIN:** As plots go, Lene and Kellermann didn't exactly aim for a blockbuster. Young Mohammed Ali has to learn a trade and his sister marries a pearl fisherman. That's about it for story. But as a documentary, they capture scenes of ordinary life in Iran nearly 100 years ago - families walking, merchants selling their goods, people praying.

**TRANSLATOR - BEHROOZ ABBASI:** This was almost the first time, if not the first, that filmmaking camera and crews were in parts of Iran.

**MANDY PATINKIN:** Behrooz is a theatre director. He stumbled upon Lene's paintings in an archive and then discovered her film - a 59-minute, largely forgotten black and white snapshot of his country. He couldn't believe his eyes.

**TRANSLATOR - BEHROOZ ABBASI:** It was an extraordinary feeling. It was just discovering something absolutely new and unknown.

**MANDY PATINKIN:** Behrooz is also an aspiring filmmaker. He thinks Lene knew what she was doing by showing people whose lives might not have been considered worthy of attention back then.

**TRANSLATOR - BEHROOZ ABBASI:** But what really struck me was the very precise and intelligent way they looked at children. And many children were part of the labor force. And you see, they're engaged in these hard labors, like bricklaying kilns and working as cobbler's - children as young as six, seven years old. And I think just by portraying that she was sort of critiquing this hardship. And it doesn't matter where this hardship happens, it should not happen anywhere.

**MANDY PATINKIN:** Lene is clearly intoxicated by what she sees in Iran. The camera lingers on the face of an old man playing a flute, a camel caravan in the distance. And surrounded by all that beauty, Lene begins to come out of her malaise.

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** “I will find it hard to leave Isfahan. It’s here that I found myself, my inner self in harmony again.”

**MANDY PATINKIN:** Inspired, Behrooz decided to make a film about Lene’s film.

**TRANSLATOR - BEHROOZ ABBASI:** I wanted to show this woman who started this relatively perilous journey to show a completely different world, to audiences. So it was sort of an ode to her.

**MANDY PATINKIN:** The result is “Lene, Bandar Abbas”, a 21-minute film that moves between Lene’s footage of Bandar Abbas, a port city on Iran’s southern coast, and Behrooz’s footage, shot in 2019 of a city much changed. It’s like a Matrushka doll, a film containing a film.

**MANDY PATINKIN:** Behrooz submitted his doc to a film festival in Tehran, and it got accepted. But then, he didn’t hear from the festival organizers for a long time.

**TRANSLATOR - BEHROOZ ABBASI:** I noticed it’s taking them a while to give me the final say on whether this is being screened or not. And then word got out that, they want the section on her erotic paintings to be sort of pixelated or blurred, I mean. That’s the word I was looking, blurred.

**MANDY PATINKIN:** Behrooz did it - he blurred Lene’s painting of two naked women together. But it wasn’t the first time Lene had been censored. In 1934, Lene’s erotic lithographs were deemed ‘unfit for use’ by a Berlin court - in effect, banned. Two artists across a century, their freedom of expression choked.

**TRANSLATOR - BEHROOZ ABBASI:** Well, clearly, it doesn’t feel good. But it was a price I was willing to pay for the story, for the main story to be told, which is for people to know Lene.

**MANDY PATINKIN:** Behrooz explains why he wants people to know Lene. It’s because of this belief she seemed to embody - that art is a way to make sense of the world, a source of comfort, a reprieve from suffering.

**TRANSLATOR - BEHROOZ ABBASI:** I think this trip for Lene was healing because,

as you know, she had just gone through a very tumultuous separation in her personal life. And I feel this journey, this trip was more of a personal healing for her too.

**MANDY PATINKIN:** So does it? Does art heal?

**TRANSLATOR - BEHROOZ ABBASI:** I think if art doesn't heal, at least it will help. It will help us forget or take a temporary relief from pain.

**MANDY PATINKIN:** Lene returns home via the Trans-Siberian Railway in 1928. In Berlin, she's reunited with her son and her career gains some heat because of her trip. She exhibits her travel paintings across Europe and gets commissions from magazines. But within a few years, Lene leaves again, exiting a Germany where anti-Semitism was brewing beneath the Weimar era's progressive surface.

**GESCHE KAINER:** She talked about how horrible, horrible the changes that were happening. And of course, she knew being a Jew, she knew that she had to take some measures.

**MANDY PATINKIN:** Lene leaves Germany and takes her money with her. In 1932, she settles in the Balearic Islands and sets up an inn on Ibiza.

**GESCHE KAINER:** Well, the purpose for it was for the people that she knew in Germany, that were Jews and were artists and all of these people that they could come to a refuge. Because from there then they could get passage to another country or something like that.

**MANDY PATINKIN:** One of the people who came to visit Lene on the island was Kellermann. Like so many relationships forged in the fire of travel - Marco Polo trail or singles resort - it didn't last after the trip ended. The visit to Ibiza is the last time Lene and Kellermann saw each other, as far as we know. But they were forever intertwined: an exhibit featuring her art and his words toured the globe for a decade. In 1937, as the war closed in, Kellermann wrote Lene a letter:

"If everything goes wrong, I'll put my toothbrush in my pocket and come to you - on foot. And at every rock outcrop, I will remember our wonderful car trips. I just think of you, how you do everything you do. Hope you can recover and be happy."

It seems, all these years later, Kellermann still thought fondly of Lene and their adventures together. In her scrapbook, on the last page, is a yellowed obituary of Bernhard Kellermann, who died in East Germany in 1951.

When fascism takes root, Lene pinballs around the globe, making art at each stop. She goes to Cuba to exhibit her work. She spends decades in New York, illustrating cloth baby books so beautiful that they're shown at the MOMA. She changes her name to Elena Eleska - another new start.

Eventually, Lene ends up in Cochabamba, Bolivia, where Peter, Lene's son, settled after the war. He builds her a house with an elegant courtyard and a garden, and they live close to one another. Lene doesn't exactly sit still: she helps local women artisans set up a cooperative and spends the last years of her life exporting South American textiles.

Through all these reinventions, Lene, endlessly resourceful, doesn't seem to have ever viewed herself as an exile.

**GESCHE KAINER:** I have never heard the word refugee from her, no. It was like, okay, I'm in another country, okay. You know, it's like falling on your ass and picking yourself up.

**MANDY PATINKIN:** Lene's work - ignored for years - showed in an art exhibit in Berlin in 2018 called "Lesbian Visions." Those who knew her speculate that she was gay or bisexual, in her later years. In any case, she is finding a posthumous embrace from the queer community. Gesche thinks her grandmother would wholeheartedly approve.

Lene died in Bolivia in 1971 of stomach cancer. On the wall of the foyer in the last house she lived in, in Cochabamba, was a map of her Marco Polo trip. Lene painted it, an entire wall of colour, each stop marked by a drawing. When people stepped into her home, she would show them all the places she'd been. First stop, Venice. Last stop, Moscow. Her final diary entry is from China.

**VOICE ACTOR - LENE SCHNEIDER-KAINER:** "June 1928. The mirror of my soul is eerily smooth. As before a typhoon. Nothing worries me, nothing pleases me. I am apathetically waiting out the final stretch. I want to go home. I realized that I will barely have left this place and my heart will ache for the memories. I'm taking with me my drawings and some art objects, a slice of the old China. Unpacking will be glorious."

*(CLOSING THEME)*

**MANDY PATINKIN:** The Art & Objects Collection of the Leo Baeck Institute in New York contains hundreds of stunning watercolours by Lene from her 1920s trip. Her travel diaries of that voyage were translated into English by volunteers Ruth Heiman and Irene Miller. You can view all these materials, along with a scrapbook of clippings

documenting Lene's travels at [www.lbi.org](http://www.lbi.org).

**VOICE ACTOR - TEASER:** On the next episode of Exile...

Under the watchful eye of the Gestapo, a German-Jewish doctor collects health and hereditary information on over 1,000 German Jews.

**JOHN EFRON:** Everyone is interested in racial lineage. Even the Jews in Nazi Germany.

**VOICE ACTOR - TEASER:** He's relying on the science of the day - Eugenics - to fight against the Nazi claim that Jews are inferior. Little does he know the science he thinks can save his people will be used to justify their murder less than a decade later.

**ANDREW NUSSBAUM:** You know, to hear that your grandfather, whose family was effectively a victim of race science and the notion of racial superiority and then to hear that he was doing research, including on how to measure capacity and potential, both physical and intellectual, was quite a shock.

**VOICE ACTOR - TEASER:** Jewish race scientist William Nussbaum...on Exile.

**VOICE ACTOR - CREDITS:** Exile is a production of the Leo Baeck Institute, New York and Antica Productions.

It's narrated by Mandy Patinkin.

Executive Producers include Debbie Pacheco, Stuart Coxe and Bernie Blum. Senior Producer is Katrina Onstad. Produced by Alexis Green. Associate Producers are Jacob Lewis, Hailey Choi, and Emily Morantz. Research and translation by Isabella Kempf. Sound design and audio mix by Philip Wilson with help from Cameron McIver. Theme music by Oliver Wickham. Voice acting by Isabel Kanaan.

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