

Friend of the Enemy - Film Locations

Nana's House & Barn – A Texas Film Setting

Nana's House was built in 1886 on 60 acres along the Falls and Robertson County line. Passed through generations of the Easley-Lowrey-Carroll-Allen families, the home remained a center of family life for decades before being carefully restored in the early 2000s by current owner Mary Jim Carroll Allen as a Bed & Breakfast. Much of its original character remains intact, including longleaf pine floors, period moldings, and traditional room layouts that reflect late 19th-century rural Texas living.

Surrounded by open pastureland, mature trees, and working outbuildings, the property offers a setting that feels largely unchanged by time. The adjacent barn and wide, open fields create the kind of landscape long associated with Central Texas agriculture—simple, functional, and deeply connected to the land.

For *Friend of the Enemy*, Nana's House and its barn provide an authentic visual backdrop for the story's "front porch" world. Together, they represent a familiar Texas scene: a modest farmhouse, a working barn, and expansive fields that capture both the independence and isolation of rural life during the World War II era.

Camp Hearne Historic Site

To bring *Friend of the Enemy* to life, production turned to the reconstructed landscape of the Camp Hearne Historic Site, where carefully built replicas offer a rare, immersive glimpse into a World War II prisoner-of-war camp.

The barracks, constructed in 2010 from original War Department plans, provided the film with an authentic interior and exterior environment reflective of the crowded, utilitarian living conditions experienced by German POWs. Nearby, the guard tower—added in 2013—offered both a visual anchor and a symbolic presence, representing the constant watch and authority that defined life behind the wire. Its elevated vantage point reinforces the tension between confinement and control central to the story.

Complementing these structures is the pergola, built in 2020 by Eagle Scouts, inspired by the kinds of handcrafted features POWs themselves created to "beautify" their surroundings. In the film, it serves as a subtle reminder that even within confinement, individuals sought normalcy, creativity, and moments of peace.

Together, these elements allowed the production to move beyond mere setting. They provided a historically grounded stage where the film's themes—duty, conflict, and shared humanity—could unfold with visual authenticity and emotional weight.