Mongrel Media

Presents

THE WHITE RIBBON

A film by
MICHAEL HANEKE

Germany / Austria / France / Italy • 2H25 • Black & White • Format 1.85

Distribution

1028 Queen Street West
Toronto, Ontario, Canada, M6J 1H6
Tel: 416-516-9775 Fax: 416-516-0651
E-mail: info@mongrelmedia.com
www.mongrelmedia.com

Publicity

Bonne Smith
Star PR
Tel: 416-488-4436
Fax: 416-488-8438
E-mail: starpr@sympatico.ca
Q & A WITH MICHAEL HANEKE

Q: What inspired you to focus your story on a village in Northern Germany just prior to World War I?

A: I wanted to present a group of children on whom absolute values are being imposed. What I was trying to say was that if someone adopts an absolute principle, when it becomes absolute then it becomes inhuman.

The original idea was a children’s choir, who want to make absolute principles concrete, and those who do not live up to them.

Of course, this is also a period piece: we looked at photos of the period before World War I to determine costumes, sets, even haircuts. I wanted to describe the atmosphere of the eve of world war.

There are countless films that deal with the Nazi period, but not the pre-period and pre-conditions, which is why I wanted to make this film.

It is always the private questions that are most important.

Of course, my concerns are different when writing or shooting. When writing the script, I am concerned with sociological and philosophical issues. On the set, you are asking if this actor is wearing the right tie, if the sound is ok. The details are important. This is where the film director steps in: otherwise sociologists would be making film.

This is a film that’s set in Germany prior to World War I, and this is a time period we can research very closely. During that time period, and long afterwards, there was a very “black” approach towards education. Teachers were like pedagogues who adhered to a certain conservative educational ideal. This is the generation where when they became adults, they became adults in the Nazi period. But I don’t want people to just see the film as a film about a German problem. It is about the roots of evil. Whether it’s religious or political terrorism, it’s the same thing. That’s what it’s about because in France, people say it’s a German problem. But it’s a problem for everyone.

Q. And what is this “Black Educational Principle” you speak of?

A. Yes, it is a German phrase. 19th century education and even before always had this connotation of this black education. This “black” approach to education lasted long after WW I and didn’t end until about 1968. It was this system and these ideals that instilled within these children the roots of terror that would later become manifest.
Q. Does your film connect with issues today in Europe?

A. There is nonstop fascism in France, Austria, Germany, everywhere you look, in how people treat each other. The verbal violence they use. They don't treat the person as a person but as someone to be manipulated: this is daily fascism.

Q. So the roots of evil are in the relations between parents and children that you show very strict relations between people who each have their own rules. Why did you choose to avoid showing the children’s activities?

A. Because you wouldn’t have the suspicion if I disclosed all of that. It wouldn’t work. The viewer’s suspicion must remain heightened.

Q. Does THE WHITE RIBBON explain how the Nazi philosophy was adopted?

A. It doesn’t explain it. It’s one of the sources of radical thinking. Once I thought about another title for the film which was, GOD’S RIGHT HAND, which means that these children take themselves for God’s right hand because they know the difference between good and evil and they have the right to judge others. This is always the beginning of terrorism.

Q. What is your film saying about Christianity?

A. I wanted to depict the children who in their adult life would play a role in the fascist period, and these people were determined by Protestantism. If made in Italy, of course it would be a different influence. You do not have to look very far to see a comparison to things going on today. Islam is the same: obsessed with a certain idea, a certain vision of religion, which has nothing to do with real religion.

Q. Are children innocent in your opinion?

A. Children are no more or less innocent than the rest of us. Since Freud, nobody believes in the innocence of a child. Same goes for men and women: I think everyone can be cruel with each other; not just men and or women, not limited to gender.
Q. How did the casting process work?

There were three stages of casting: the casting of the actors, the casting of the extras, and the casting of the children. The casting of the actors was done in the usual way. But I tried, in all three groups, to find faces that, as it were, matched those one sees in the images of those times. These are faces where you say, “That’s an old-fashioned face, like one in a vintage photo.” There are fewer and fewer of them, but our ambition was to find faces that you’d see in those pictures, if they were authentic.

The actors were cast in a perfectly normal way. First I booked actors that I already knew and thought would fit the part. But over a period of about two months, I also met with many actors that I didn’t know, to fill the remaining roles.

For the extras, there were 2 groups: For the local villagers, we found nobody in German-speaking areas with real farmer’s faces, that were suitably weather-beaten and believable. So we looked in Romanian villages for people who lived that life and brought them to the film’s location. And in addition, like for the big festivity, for that we had about 100 extras from Romania, and another 100 found by combining the whole area of Northern Germany, and contacting individual people on the street or wherever we found them.

The 3rd and most strenuous casting was of the children. All in all, we looked at 7000 children, which is really a lot. And not just by contacting the agencies specialized in children, where the results are usually meager, as those children have been corrupted by TV series and so on. We checked every village in N. Germany, we searched village by village. We had a lot of people doing the preliminary work for us doing filmed interviews and showing them to me. Then we sought out those whose faces seemed the most suitable and did tests with them...My assistants did tests with them which I looked at, and with the rest, about 30 children, I did some tests myself that went a bit further, and then we were down to the 10 main roles. And those who were second choices filled roles in the classroom and other places. It was a very strenuous procedure, that took over 6 months.

Q. Why don't we know who commits the crimes?

A. In everyday life, you don't know all the reasons that something happens. In my work, I try to give the contradictory nature of reality. Cinema has made us used to having answers for everything, so does television.
Q. My favorite scene is the little boy's discussion of death...

A. I remember that moment personally, when I first experienced the idea of death. At age 4 or 5, a child realizes that life is not eternal. It's an important moment for all children.

How important was it to shoot this film in German?

This was the first film in over 10 years that I got to shoot in German. A great pleasure, as I felt in my element. Which I don’t feel as much in France, as I don’t master the language in the same way. It isn’t to do with not being able to express myself as well, but more about not grasping everything that’s going on around me, and since I’m a bit of a control freak, who wants to control everything, I need to know what’s going on. It’s a lot more complicated in a foreign language. In your own, you do it through a kind of osmosis, but in a foreign language, even if you’re fluent, you can’t really do it. Which is why it was a pleasure for me to shoot the film in German. But though basically, in France, the possibilities for filmmaking are easier and more organized and that in the meantime, I’ve also made a lot of friends here, many of whom are actors. It is a great privilege for me, to be able to operate in these two environments. I’m very grateful for it, and it enables me, more or less, to shoot one film after another, which many of my colleagues, who are limited to one cultural environment, cannot do. They have to wait a couple of years to make their next film. Over the last 10 years, uninterruptedly, I’ve shot one film after the other. That’s a great privilege for which I’m very thankful.

Q. Why are your films always so disturbing?

A. To function, art has to rub salt in the wounds. What interests me when I read a book or a movie are works that make me uneasy, that make me think of new problems, instead of those that reassure me. The films that I retain are those that disturb me. I often say that if my entire corpus were to be given one title, the title would be Civil War.
A village in Protestant northern Germany.
1913-1914. On the eve of World War I.
The story of the children and teenagers of a church and school choir run by the village schoolteacher, and their families: the Baron, the steward, the pastor, the doctor, the midwife, the tenant farmers.
Strange accidents occur and gradually take on the character of a punishment ritual. Who is behind it all?
MICHAEL HANEKE

born in 1942
Studies of philosophy, psychology and theatre in Vienna
1967-1970 playwright with Südwestfunk (ARD)
Since 1970 freelance director and screenplay writer
Theatre productions in Stuttgart, Düsseldorf, Frankfurt, Hamburg, Munich, Berlin and Vienna

Filmography

1974 After Liverpool (TV) - director & screenplay (based on a radio play by James Saunders)
1975 Sperrmüll (TV) - director
1976 Three paths to the lake (Drei Wege zum See) (TV) - director & screenplay
(based on the novel by Ingeborg Bachmann)
1979 Lemmings (Lemminge) (TV) - director & screenplay (part 1: Arkadien / part 2: Verletzungen)
1982 Variation (TV) - director & screenplay
1984 Qui était Edgar Allan ? (Wer war Edgar Allan?) (TV) - director & screenplay
(based on the novel by Peter Rosei)
1985 Fraulein (TV) - director & screenplay (based on an idea by Bernd Schroeder)
1988 The Seventh Continent (Der Siebente Kontinent) - director & screenplay
Directors' Fortnight, Cannes 1989 - Bronze Leopard, International Film Festival Locarno 1989 - Prize for best application of
music and sound in film, Ghent 1989 - Prize for the distribution of quality films in Belgium, Brussels 1989 - Österreichischer
Würdigungspreis für Filmkunst (donated by the Ministry of Education & Arts)
1991 Oriftuary for a murderer (Nachruf für einen Mörder) (TV) - director & screenplay
Special Award donated by the Ministry of Education and Arts
Benny’s video - director & screenplay
Directors’ Fortnight, Cannes 1992 - Fipresci Award, Thessaloniki 1992 - Wiener Filmpreis 1992 - Jury Prize for the best Lightning Work - (Festival de L’Images de Film, Chalon sur Saône) - Fipresci Award, European Film Award 1993 - Goldener Kader for Best Feature Film, 1994

The Rebellion (Die Rebellion) (TV) - director & screenplay
(based on the novel by Joseph Roth)
Goldener Kader for Best TV-Film, 1994 - Fernsehpreis der österreichischen Volksbildung, 1994 Fernsehspielpreis der deutschen Akademie der darstellenden Künste 1994

71 fragments of a chronology of chance (71 Fragmente einer Chronologie des Zufalls) - director & screenplay
Directors’ Fortnight, Cannes 1994 - Golden Hugo Award, Film Festival Chicago, 1994 - Festival Internacional de Cinema Fantastique de Sitges 1994 - Preis für besten Film (best Film) - Preis für bestes Drehbuch (best Script) - Kritikerpreis

The Castle (Das Schloss) (TV) - director & screenplay (based on the novel by Franz Kafka)
Television Prize, Austrian Federation of National Education 1998

Funny Games - scénario et réalisation
In Competition, Cannes 1997 - Silver Hugo Award Chicago Film Festival 1997 - Fipresci Award, Flanders International Film Festival, 1997 - 13ème Prix Très Spécial Communiqué de Presse, Paris 1997 - Konrad-Wolf-Preis für sein Gesamtwerk donated by Academy of Arts, Berlin 1998

Code Unknown (Code inconnu) director & screenplay
In Competition, Cannes 2000 - Ecumenical Jury Prize

The Piano Teacher (La Pianiste) - director & screenplay (based on the novel by Elfriede Jelinek)
2002  **Time of the Wolf (Le temps du loup)** - director & screenplay  
*Official Selection, Cannes 2003 - Best Film, Festival International de Cinema Sitges 2003 - Critics’ Price, Festival International de Cinema Sitges 2003*

2004  **Hidden (Caché)** - director & screenplay  
*Official Selection, Cannes 2005: Director's Prize, Critics Prize, Ecumenical Jury Prize - International Film Camera Festival Manaki Brothers; Skopje 2005: International Critics Jury Award Audience Award for Christian Berger - Eurimages Award, Festival de Cine, Sevilla 2005 - European Film Award, Berlin 2005: Best European Film - Best European Director - Best European Actor, Daniel Auteuil - Fipresci Award (Europäischer Preis der Filmkritik) - Best Editing, Michael Hudecek & Nadine Muse - Best Foreign Language Film Los Angeles Film Critics Association - San Francisco Film Critics Circle Awards: Best Foreign Film - Nomination for Best Foreign Language Film by the Broadcast Film Critics Association - Crystal Simorgh Prize for the most Popular Film, 24th Fajr International Film Festival - Best Screenplay, Académie des Lumières - Zlota Tasma (Goldenes Filmband) for the best foreign Film in Poland 2005, Association des Cinéastes Polonais - Certified Fresh Rotten Tomatoes (with a rating of 89%). Caché is among the best reviewed films of the year - Official Selection/Closing Night, New York Film Festival n°43 2005 - Grosser Diagonale - Preis for the best Austrian Feature Film 2005/2006 - Prix spécial du Jury International, Durban International Film Festival - Goldener Kader for Christian Berger, Vienna 2005 - Meeting Point Europe Award, International film Festival Cinematik Piest'any 2006 - Best Screenplay Prize, Pyongyang International Film Festival 2006 - Best Foreign Independent Film, 9th Annual British Independent Film Awards 2006*

2006/07  **Funny Games U.S** - director & screenplay
CAST

CHRISTIAN FRIEDEL (The Schoolteacher)

Filmography
2009 - The White Ribbon (Das weisse Band) by Michael Haneke

ERNST JACOBI (The Narrator)

LEONIE BENESCH (Eva)

Filmography
2009 - The White Ribbon (Das weisse Band) by Michael Haneke
2009 - Satte Farben vor Schwarz by Sophie Herldmann
2009 - Picco by Philip Koch
2008 - Beautiful Bitch by Martin Theo Krieger
ULRICH TUKUR (The Baron)

Cinema (Selective filmography)

2009 - The White Ribbon (Das weisse Band) by Michael Haneke
2009 - John Rabe by Florian Gallenberger
2008 - Nordwand by Philipp Stölzl
2007 - Seraphine by Martin Provost
2007 - Ein fliehendes Pferd by Rainer Kaufmann
2006 - The Lives of Others (Das Leben der anderen) by Florian Henckel von Donnersmarck
2003 - Solaris by Steven Soderbergh
2002 - Amen by Costa-Gavras
2001 - Taking sides (Taking sides - Der Fall Furtwängler) by István Szabó
2000 - Bonhoeffer : Die letzte Stunde by Eric Till
1995 - Mutters Courage by Michael Verhoeven
1992 - Die Spur des Bernsteinzimmers by Roland Gräf
1986 - Stammheim by Reinhard Hauff
1982 - Die weisse Rose by Michael Verhoeven
URSINA LARDI (*The Baroness*)

Cinema (*Selective filmography*)

2009 - *The White Ribbon (Das weisse Band)* by Michael Haneke
2009 - *Der Kameramörder* by Robert A. Pejo
2008 - *Gabriela in Genova* by Silvia Berchtold
2007 - *Marmorera* by Markus Fischer
2006 - *KussKuss* by Sören Senn
2003 - *Die Ritterinnen* by Barbara Teufel
2001 - *Mein langsames Leben* by Angela Schanlec
2000 - *Marianne Hoppe - Die Königin* by Werner Schröter
1995 - *Love Game* by Mike Eschmann
FION MUTERT (Sigmund, the Baron’s son)
MICHAEL KRANZ (The Tutor)
BURGHART KLAUSSNER (The Pastor)

Cinema (Selective filmography)

2009 - The White Ribbon (Das weisse Band) by Michael Haneke
2009 - The Reader by Stephen Daldry
2009 - Murder in the theatre by Dito Tsintsadze
2009 - Ein Leben auf Probe by David Emmenlauer
2009 - Alter und Schönheit by Michael Klier
2007 - Yella by Christian Petzold
2006 - Requiem by Hans-Christian Schmid
2004 - Die fetten Jahre sind vorbei by Hans Weingartner
2003 - Good bye, Lenin! by Wolfgang Becker
2000 - Crazy by Hans-Christian Schmid
1998 - 23 by Hans-Christian Schmid
1997 - Rossini by Helmut Dietl
1996 - Das Superweib by Sönke Wortmann
1993 - Die Denunziantin by Thomas Mitscherlich
1992 - Kinderspiele by Wolfgang Becker
1992 - Schattenboxer by Lars Becker
1991 - Im Kreis der Lieben by Hermine Huntgeburth
1984 - Der Beginn aller Schrecken ist Liebe by Helke Sander
1983 - Ziemlich weit weg by Dietrich Schubert
STEFFI KÜHNERT (*The Pastor's Wife*)

Cinema (*Selective filmography*)

2009 - *The White Ribbon* (*Das weisse Band*) by Michael Haneke
2009 - *Dinosaurier* by Leander Haussmann
2009 - *Der Kameramörder* by Robert A. Pejo
2008 - *Im Winter ein Jahr* by Caroline Link
2008 - *Robert Zimmermann wundert sich über die Liebe* by Leander Haussmann
2008 - *Cloud Nine* (*Wolke Neun*) by Andreas Dresen
2008 - *Novemberkind* by Christian Schwochow
2008 - *Die Entbehrlichen* by Andreas Arnstedt
2007 - *Die im Schatten sieht man nicht* by Frank Conrad
2007 - *Warum Männer nicht zuhören und Frauen schlecht einparken* by Leander Haussmann
2007 - *Ziel der Fische* by Heiko Aufdermauer
2007 - *Elbe* by Marco Mittelstaedt
2007 - *Im Schwitzkasten* by Eoin Moore
2005 - *NVA* by Leander Haussmann
2005 - *Die Bluthochzeit* by Dominique Deruddere
2003 - *Herr Lehmann* by Leander Haussmann
2002 - *Grillpoint* (*Halbe Treppe*) by Andreas Dresen
1999 - *Sonnenallee* by Leander Haussmann
1996 - *Männerpension* by Detlev Buck

Their children:

**LEONARD PROXAUF** (*Martin*) / **MARIA-VICTORIA DRAGUS** (*Klara*) / **LEVIN HENNING** (*Adolf*) / **JOHANNA BUSSE** (*Margarete*) / **YUMA AMECKE** (*Annchen*)
MARIA-VICTORIA DRAGUS (Klara, the Pastor’s daughter) / LEONARD PROXAUFS (Martin, the Pastor’s son)
THIBAULT SÉRIÉ (Gustav, the Pastor’s younger son)
JOSEF BIERBICHLER (*The Steward*)

*Cinema (Selective filmography)*

2009 - *The White Ribbon (Das weisse Band)* by Michael Haneke
2009 - *Der Knochenmann* by Wolfgang Murnberger
2008 - *Im Winter ein Jahr* by Caroline Link
2008 - *Der architekt* by Ina Weisse
2006 - *Winter journey (Winterreise)* by Hans Steinbichler
2003 - *Hierankl* by Hans Steinbichler
2000 - *Abschied - Brechts letzter Sommer* by Jan Schütte
2000 - *Code Unknown (Code inconnu)* by Michael Haneke
1997 - *Les rêveurs (Winterschläfer)* by Tom Tykwer
1997 - *Picasso in München* by Herbert Achternbusch
1993 - *Die tödliche Maria* by Tom Tykwer
1988 - *Wohin?* by Herbert Achternbusch
1983 - *Mitten ins Herz* by Doris Dörrie
1982 - *Das gespenst* by Herbert Achternbusch
1980 - *Der neger erwin* by Herbert Achternbusch
1979 - *Der komantsche* by Herbert Achternbusch
1979 - *Woyzeck* by Werner Herzog
1977 - *Bierkampf* by Herbert Achternbusch
1977 - *Servus Bayern* by Herbert Achternbusch
1976 - *Heart of Glass (Herz aus Glas)* by Werner Herzog
1975 - *Die Atlantikschwimmer* by Herbert Achternbusch
ENNO TREBS / THEO TREBS (Georg & Ferdinand, the Steward’s sons)
JANINA FAUTZ (Erna, the Steward’s daughter)
RAINER BOCK (The Doctor)

Cinema (Selective filmography)

2009 - The White Ribbon (Das weisse Band) by Michael Haneke
2009 - Inglourious basterds by Quentin Tarantino
2008 - Im Winter ein Jahr by Caroline Linko
2000 - Jetzt oder nie by Lars Büchel
1997 - 4 Geschichten über 5 tote by Lars Büchel
SUSANNE LOTHAR (The Midwife)

Cinema (Selective filmography)

2009 - The White Ribbon (Das weisse Band) by Michael Haneke
2009 - The Reader by Stephen Daldry
2008 - Die österreichische methode by Gerrit Lucas
2008 - Fleisch ist mein gemüse by Christian Görlitz
2006 - Madonnen by Maria Speth
2005 - Unter dem eis by Aelrun Goette
2005 - Schneeland by Herbert Geissendörfer
2001 - The Piano teacher (La pianiste) by Michael Haneke
1997 - Funny games by Michael Haneke
1996 - Engelchen by Helke Misselwitz
1992 - Der berg by Marcus Imhoof
1990 - Winckelmanns reisen by Jan Schütte
1983 - Eisenhans by Tankred Dorst
ROXANE DURAN (Anna, the Doctor’s daughter)
MILJAN CHATELAIN (Rudolf, the Doctor’s son) / EDDY GRAHL (Karli, the Midwife’s son)
BRANKO SAMAROVSKI (The Farmer)

Cinema (Selective filmography)

2009 - The White Ribbon (Das weisse Band) by Michael Haneke
2008 - Nordwand by Philipp Stölzl
2008 - Die Entdeckung der currywurst by Ulla Wagner
2008 - Lekcje pana Kuki by Dariusz Gajewski
2008 - Karo und der Liebe Gott by Danielle Proskar
2005 - Oktoberfest by Johannes Brunner
2004 - Time of the wolf (Le Temps du Loup) by Michael Haneke
2004 - Ravioli by Peter Payer
2001 - Untersuchung an Mädeln by Peter Payer
1995 - 71 Fragments of a Chronology of a Chance (71 Fragmente einer Chronologie des Zufalls) de Michael Haneke
BIRGIT MINICHMAYR (Frieda, the Farmer’s daughter) / KAI MALINA (Karl, the Farmer’s son)
SEBASTIAN HÜLK (Max, the Farmer’s son)
AARON DENKEL (Kurti, the Farmer’s son)
KRISTINA KNEPPEK (Else) / STEPHANIE AMARELL (Sophie) / BIANCA MEY (Paula) / MIKA AHRENS (Willi)
(The Farmer’s other children)
DETELEV BUCK (Eva’s father)

Actor (Selective filmography)

2009 - The White Ribbon (Das weisse Band) by Michael Haneke
2009 - Contact High by Michael Glawogger
2008 - Robert Zimmermann wundert sich über die Liebe by Leander Haussmann
2008 - Der Mond und andere Liebhaber by Bernd Böhlich
2008 - Die Geschichte vom Brandner Kaspar by Joseph Vilsmaier
2007 - Midsummer Madness by Alexander Hahn
2005 - NVA by Leander Haussmann
2004 - Mein Name ist Bach by Dominique de Rivaz
2003 - Herr Lehmann by Leander Haussmann
2000 - Sonnenallee by Leander Haussmann
1996 - Männerpension by Detlev Buck
1995 - Küß mich by Maris Pfeiffer
1994 - Alles auf Anfang by Reinhard Münster
EVA'S SEVEN BROTHERS AND SISTERS
THE CHOIR
THE CLASSROOM
CAST

The Schoolteacher.......................... CHRISTIAN FRIEDEL
The Narrator................................. ERNST JACOBI
Eva........................................... LEONIE BENESCH
The Baron..................................... ULRICH TUKUR
Marie-Louise, the Baroness............ URSINA LARDI
Sigmund...................................... FION MUTERT
The Tutor.................................... MICHAEL KRANZ
The Pastor................................... BURGHART KLAUSSNER
Anna, his wife.............................. STEFFI KÜHNERT
 Klara........................................ MARIA-VICTORIA DRAGUS
Martin........................................ LEONARD PROXAUF
Adolf......................................... LEVIN HENNING
Margarete................................... JOHANNA BUSSE
Annchen...................................... YUMA AMECKE
Gustav....................................... THIBAULT SÉRIÉ
The Steward................................ JOSEF BIERBICHLER
Emma, his wife............................ GABRIELA MARIA SCHMEIDE
Ema........................................... JANINA FAUTZ
Georg........................................ ENNO TREBS
Ferdinand.................................. THEO TREBS

The Doctor................................. RAINER BOCK
The Midwife................................ SUSANNE LOTHAR
Anna.......................................... ROXANE DURAN
Rudolf....................................... MILJAN CHATELAIN
Karli......................................... EDDY GRAHL
The Farmer................................. BRANKO SAMAROVSKI
Frieda........................................ BIRGIT MINICHELLMAYR
Max............................................ SEBASTIAN HÜLK
Karl.......................................... KAI MALINA
Else.......................................... KRISTINA KNEPPEK
Sophie........................................ STEPHANIE AMARELL
Paula......................................... BIANCA MEY
Kurti......................................... AARON DENKEL
Willi......................................... MIKA AHRENS
Eva's father................................. DETLEV BUCK
Eva's mother............................... ANNE-KATHRIN GUMMIC
The Schoolchildren........................ LUZIE AHRENS
........................................ GARY BESTLA
........................................ LEONARD BOES
........................................ SOPHIE CZECH
The Schoolchildren
PARASCHIVA DRAGUS
SELINA EWALD
NORA GRULER
TIM GUDERJAHN
JONAS JENNERJAHN
OLE JOENSSON
GERRIT LANGEENTEPE
LENA PANKOW
SEBASTIAN PAULI
FRANZ REWOLDT
KEVIN SCHMOLINSKI
ALEXANDER SEDL
NINO SEIDE
MARVIN RAY SPEY
MALIN STEFFEN
LILLI TREBS
PAUL WOLF
MARGARETE ZIMMERMANN

The Schoolchildren
Bathing midwife
CARMEN-MAJA ANTONI

A Policeman
CHRISTIAN KLISCHAT

Criminal Police Officers
MICHAEL SCHENK
HANUS POLAK JR.

A Footman
VINCENT KRÜGER

The Italian Nanny
SARA SCHIVAZAPPA

A Workman
RÜDIGER HAUFFE

Farmers
ARNDT SCHWERING-SOHNREY
FLORIAN KÖHLER

The Foreign harvesters
SEBASTIAN LACH
MARCEIN TYROL
SEBASTIAN BADUREK
KRYSEK ZARZECKI
SEBASTIAN PAWLAK

The Girls at harvest feast
LILLI FICHTNER
AMELIE LITWIN
PAULA KALINSKI

The Farmhand
MARISSA GROWALDT

The Brass Band musicians
MATTHIAS LINKE
VLADIK OTARYAN
PETER MÖRIKE
HANS-MATTHIAS GLASSMANN
CREW BIOS

CHRISTOPH KANTER (Production Design) has been involved in movie, television, and theatre productions since the 1980’s. He has collaborated on many film projects with Michael Haneke, including The White Ribbon, Cache, Funny Games, The Time of the Wolf, and The Piano Player. Other credits include The Shadow of the Sword, Hunters in the Snow, Bloody Weekend, and The Castle.

MOIDELE BICKEL (Costume Designer) was born in 1937 in Munich. As a costume designer, she has always been very active in theatre. In 1968 she was hired to be the costume designer for famed German director Claus Peymann. From 1970 to 1992, she designed for numerous productions in Berlin for the likes of Peter Stone, Klaus Michael Grüher, Luc Bondy, Robert Wilson and Patrice Chéreau. Her film credits, though not long, include working on Queen Margot, for which she received an Oscar nomination in 1994 for Achievement in Costume Design.

MONIKA WILLI (Editor) is a successful editor, especially well known for her work on films like The Piano Player, The Time of the Wolf, and the English remake Funny Games, all of which were directed by Michael Haneke. She received a prize 1998 at the Max Ophüls festival with the Femina film Award for her editing work in the film Suzie Washington.

CHRISTIAN BERGER (Director of Photography) was born in 1945 in Innsbruck. In addition to being known as an accomplished cinematographer, Berger is also the famed inventor of an innovative illumination system by the name of Cine Reflekt Light. This special system of lighting uses reflectors in order to dramatically influence the shape and structure of light that actually reaches the scene being filmed on set. His credits include the Michael Haneke films Benny’s Video, The Piano Teacher, Caché, and Luc Bondy’s Ne Fais Pas Ça. For the film Cache, Berger received the 2005 Best Cinematographer award at the European Film Festival. The AAC (Austrian Association of Cinematographers) also honored Berger in 2006 with the Golden Kader for the best feature film camerawork for Cache.
CREW

Written and directed by... MICHAEL HANEKE
Consultant on screenplay JEAN-CLAUDE CARRIÈRE
Cinematographer.......... CHRISTIAN BERGER AAC
Sound........................ GUILLAUME SCIAMA,
                           JEAN-PIERRE LAFORCE
Editor....................... MONIKA WILLI
Set Designer............... CHRISTOPH KANTER
Costume Designer........... MOIDELE BICKEL
Production Manager....... ULLI NEUMANN
Executive Producer........ MICHAEL KATZ

In collaboration with....... ARD/DEGETO
                           BAYERISCHER RUNDFUNK
                           ORF Film/Fernseh-Abkommen
                           FRANCE 3
                           FRANCE 3 CINEMA
                           CANAL +
                           TPS STAR
                           TF1 VIDÉO

Produced by................. STEFAN ARNDT
                           (X Filme Creative Pool GmbH - Berlin)
                           VEIT HEIDUSCHKA
                           (Wega Film - Vienna)
                           MARGARET MENEGOZ
                           (Les Films du Losange - Paris)
                           ANDREA OCCHIPINTI
                           (Lucky Red - Rome)

With the support of.......... MEDIENBOARD BERLIN-BRANDENBURG
                           MITTELDEUTSCHE MEDIENFÖRDERUNG
                           FILMFÖRDERUNGSANSTALT
                           MINITRAITÉ
                           DEUTSCHER FILMFÖRDERFONDS
                           ÖSTERREICHISCHES FILMINSTITUT
                           FILMFONDS WIEN
                           MINISTERE DE LA CULTURE
                           ET DE LA COMMUNICATION
                           CENTRE NATIONAL DE LA
                           CINÉMATOGRAPHIE EURIMAGES