

RADICAL EVIL

A FILM BY STEFAN RUZOWITZKY
www.radical-evil.com



INHALT

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„Radical evil is something that should not have happened, i.e. that we cannot be reconciled to, that we cannot accept as fate under any circumstances, and that we cannot pass by in silence.“

Hannah Arendt

Following upon his Oscar®-winning feature film „The Counterfeiters“ Stefan Ruzowitzky takes up the theme once again in his new non-fiction drama „Radical Evil“.

BRIEF SYNOPSIS

How do normal young men turn into mass murderers? Why do respectable family men kill women, children and babies, day in and day out, for years? Why do so few of them refuse to follow orders, although they are given the option?

Using a stylistically innovative approach, Stefan Ruzowitzky's nonfiction-drama „Radical Evil“ tells of the systematic shooting of Jewish civilians by German death squads in Eastern Europe and searches for the root of evil.

We hear the thoughts of the perpetrators in letters, diaries and court reports, we look into young faces that are projection screens for our associations and insights.

Supplemented by historical photographs, the statements of widely renowned researchers, such as Père Desbois, Christopher Browning or Robert Jay Lifton, and with the surprising results of psychological experiments, the film leads us to „radical evil“, a blueprint for genocide. ■



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STATEMENT BY STEFAN RUZOWITZKY

When Claude Lanzmann created „Shoah“, a milestone in the attempt to analyze and understand the Holocaust in film, he based his work on two fundamental aspects, that no longer apply today: He had the participation of contemporary witnesses,

who could report first-hand on events that had taken place not so long before.

In Germany and Austria the perpetrator generation had arrived at the top level of society. From the movie theater they had to be confronted with their guilt and responsibility - Kiesinger, Filbinger and Waldheim as representatives of many others.

In the meantime Oral History is no longer available as a source for research on the Holocaust and the Third Reich. Due to the length of time that has passed, memories have become less clear, and contemporary witnesses find it difficult to differentiate between what they experienced themselves and things they heard and read later.

The audience has also changed fundamentally. We Germans and Austrians of today are no longer the nation of perpetrators, we are the descendents of the perpetrators. It is not our personal guilt, we „only“ have the responsibility to deal with the guilt of our parents, grandparents, great-grandparents. Even Wikipedia knows that World War II does not really belong to contemporary history, because it is not an era that people living today experienced, much less contributed to.



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„Radical Evil“ is an attempt at confronting these new underlying factors - and thereby to consciously break a large number of unwritten rules: above all, it is about a standpoint that enables us to discuss the crimes of dead perpetrators, analyze them psycho-analytically from a historical distance, and place them in the context of other genocides - which is what Browning, Lifton, Goldhagen and others having been doing in their books for 20 years.

Formally the film goes beyond the structure that Lanzmann introduced, and which has remained the standard for documentary films on this topic: the primacy of the contemporary-witness report. In „Radical Evil“ the perpetrators will be heard in a completely new way with their authentic thoughts and unsparingly honest statements from beyond the grave.

Will this kind of approach - especially in a German production - be cause for controversy? We certainly hope so! The psychoanalytical perspective is pitted against the inexplicable monstrosity of these crimes, the necessity of historic understanding confronts the incomparable and irrefutable fact of guilt. And at the same time we cannot let it be forgotten: the tale of two million murder victims, a chapter of the Shoah that is scarcely known today. ■



© Wolfgang Richter

*Monsters exist, but they are too few in
number to be truly dangerous.*

More dangerous are the common men.

Primo Levi

QUESTIONS AND FOOD FOR THOUGHT

Deliberate slaughter of innocent people. Mass murder of Jewish civilians. Ultimate horror, inconceivable to us today.

How can a human being become radically evil?
How could death squads and soldiers in World War II

commit mass executions and then just go on with their lives? How could they return to their families as fathers and devoted husbands, knowing they had killed women and children?

These are the questions Stefan Ruzowitzky looks into in „Radical Evil“. He bases his search for answers on diaries, letters and court statements by German policemen and soldiers, absolutely normal men, who belonged to death squads. These young men will be given a voice when their texts are read by the actors Alexander Fehling and Devid Striesow. For the visualization Ruzowitzky has decided to use unknown extras, and reduce the scenes with soldiers, concentrating on close-ups of the faces.

Biographies and lives pass by in photographs and texts, like strange stories only dimly seen and half-understood. They tell the fate of the perpetrators, who gave in to the pressure of the group, who were infected with hatred of the supposed enemy, and thought it was their duty to commit these deeds.



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Psychologists, historians and lawyers help us understand. Among them are Benjamin Ferencz, the Chief Prosecutor in the Nuremberg death-squad trials, Christopher Browning, the author of „Ordinary Men“, Robert Jay Lifton, a forerunner of „psychohistory“ and P re Patrick Desbois, the indefatigable researcher of „Holocaust by Bullets“ (Shoah par balles) in the Eastern regions of Europe.

They give important impulses and a new perception of one of the darkest chapters of German history. And the warning, that it can always happen again, if we are not careful. An impressive and shocking film about perpetrators, who became the victims of a system, that was radically evil. An intelligent film with a unique stylistic concept and important new insights into the human mind. ■

(Including excerpts from the press text of the FBW - The German Board of Film Evaluation)

CONTENT

The forgotten Holocaust: From 1941 approximately two million Jewish civilians were murdered by task groups and auxiliary police battalions, the so-called death squads - in broad daylight, in public, sometimes in front of witnesses, with automatic rifles and hand-guns, face to face.

Today most people associate the Holocaust above all with gas chambers and concentration camps, the horrific „innovations“ of the Nazi murderers. The wider public is hardly aware of the more conventional, but no less atrocious genocide that took place beforehand, with the inconceivable number of two million victims.

One reason that these crimes are so little known was the thoroughness of the murderers. In the small town of Bibrka, which stands as an example for other towns, we asked the former mayor how many Jews had been murdered there by the Nazis and he answered, „Exactly the number that was listed as living here.“

There were no survivors, no witnesses; no one was left to remember the victims.

In „Radical Evil“ we speak with two men who are highly regarded for their efforts in preventing these crimes and their victims from being forgotten:

Benjamin Ferencz. As a young lawyer he discovered „Ereignismeldungen“, event reports of the Nazis, which contained shocking lists of mass murders. Against all resistance he ensured that a trial against the death squads took place in Nuremberg.



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Père Desbois, the French priest and Holocaust researcher. With his organization Yahad-In Unum he investigated the mass executions of the Nazis in Eastern Europe in meticulous detail, interviewed the last contemporary witnesses, uncovered mass graves, and prevented the names of victims from being forgotten.

The barbaric system of concentration camps turned mass murders into abstract numbers. But the „Sonderaktionen“ or special actions of the death squads occurred while soldiers and auxiliary policemen stood face-to-face with their victims, and shot women, children and babies.

How was it possible? How could loving fathers and husbands, well-behaved young men, good citizens turn into pitiless mass murderers? Why didn't they refuse to participate, since at worst they were only threatened with being reprimanded, insulted and given additional guard duty? What combination of political, sociological and psychological factors make a genocide possible, makes normal people capable of such hideous cruelty?

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„The widely held idea, that mass murderers are wild beasts, is completely wrong,“ says Benjamin Ferencz, Chief Prosecutor at the Nuremberg Death-Squad Trials. „Mass murderers are people like you and me, who think what they are doing is right and in the interest of society.“ And Père Desbois adds: „It bothers me when people talk about inhuman acts. If only it were true! The terrible truth is, that genocide is profoundly human behavior.“

Diaries, letters and court transcripts help us gain an insight into the murderers' way of thinking.

Some of the most talented young German actors - Devid Striesow, Alexander Fehling, Benno Fürmann, Volker Bruch, among others - deliver interpretations that enable us to experience how a moment of cowardice, the inability to take a stand, to refuse, to put themselves outside the group, plunged soldiers into the deepest moral abyss. How they are revolted and traumatized by the first massacre, but soon become habituated to daily murders, enjoy themselves, make a profit by looting, and at the same time persuade themselves their actions are good and right.

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And then the faces of simple soldiers - lay actors - close-ups of „completely normal“ young men, that give us the feeling that the perpetrators probably were not monsters in Primo Levi's sense of the word, but just normal people trying to adapt to the

situation, trying not to draw attention to themselves, who grew accustomed to the greatest horror, their own crimes. „The only thing I ever learned was to obey commands“, says one of the perpetrators.

A normal person as the real monster.

A number of scientists - historians, lawyers, members of the military, theologians, psychiatrists - leading experts in their fields, look for answers in the course of the discussion.

The film is careful to beware of delivering black-and-white, one-dimensional explanations. The film and the filmmakers are not primarily interested in historical facts, but in what is important for the future, for future generations. The goal is to enable young people to learn from the past and how they can prevent psychological mechanisms in certain social and political contexts from producing new suffering and crimes. ■



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Doctors“ (2009) Richter and his partner Hannes Karnick created a daring film based on interviews with the American author and psychiatrist Robert Jay Lifton. During these meetings Lifton talks about his experiences with doctors who killed prisoners in concentration camps.

After the film premiere in New York American producers asked Wolfgang Richter if he would like to take part in a new film on the Holocaust. From his previous experience it was clear to him that a traditional documentary, with archive footage and a few remaining witnesses that had difficulty talking in front of the camera, was not a promising way to approach the topic.

In contrast to his previous films, Wolfgang Richter decided to limit himself to the role of producer and give the project into the hands of an engaged feature-film director, who would be able to tell the story in a different film language.

PRODUCTION NOTES

In Spring 2012 he contacted the Austrian director Stefan Ruzowitzky, who had worked intensively on the generation of Nazi perpetrators for his Oscar-winning feature film „The Counterfeiters“. Ruzowitzky thought it over and began to develop ideas based on a socio-

psychological point of view: how do completely normal men turn into mass murderers? Ruzowitzky studied history at university and is a director who can bring out the drama in a story - an excellent basis to write a story on „Radical Evil“.

When the financing with American producers failed, the Austrian producer Josef Aichholzer, the Austrian producer of „The Counterfeiters“, entered the project as coproducer.

The film was supported by HessenInvestFilm, the Austrian Film Institute, the German Federal Film Fund (DFFF) and the Austrian Film and Television Fund (ORF) in coproduction with the German broadcaster ZDF.

Principal photography took place on a former military compound of the US Army in Hanau, in Frankfurt am Main, Bremen, Paris and eastern USA.

In September 2012 Stefan Ruzowitzky and DOP Benedict Neuenfels took their team to the Ukraine for the beginning of principal photography, following the path of Père Patrick Desbois to the scenes of mass executions of Jews in and around the town of Bibrka.

Photography took place there in late summer, which was when the massacres happened. ■



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INTERVIEW WITH STEFAN RUZOWITZKY

You once said you were always the one to find the stories for your films. So how did this story find you?

The film arose while I was trying to ward off the topic. The idea to do a documentary on the so-called death squads was brought to me - and I tried to defend myself against it. Then I said, if I do it, then I would approach it psychologically, from the standpoint of Christopher Browning, for example. I had discovered Browning's book „Ordinary People“ and similar books while I was preparing „The Counterfeiters“ and I found the psychological perspective very interesting. As a storyteller who constantly uses applied psychology, I thought it was a fascinating attempt to find out why completely normal people commit such horrendous crimes. What mechanisms are set in motion that make a highly civilized culture drift into barbarism?

The Nazi perpetrators are presented at length in your film. Where did you find their statements?

I came across their statements for the first time in Harald Welzer's book, „Ordinary People as Mass Murderers. Perpetrators in Comparative Perspective“ and I found more of them in other books and archives. We have arrived at a point, when we have less and less contemporary witnesses.



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And witnesses are regarded by historical sciences as problematic - and the longer events being talked about lie in the past, the more problematic they are. As a trained historian I sometimes find it unprofessional how documentaries have very old people talk about a time that is long past, when they were very young. Even if perpetrators were still

alive, they probably would not be willing to give an interview - or would not speak as openly as in the transcripts of court hearings or in their letters and diaries of the time.



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Is your concentration on the perpetrators and the decision to do without witnesses and victims also a conscious turning away from a certain kind of documentary?

Of course. Claude Lanzmann recently presented a new film in Cannes with an interview, that he conducted 40 years ago. But it also depends on the character of the subject. The terrible magnitude of the crimes of the death squads is so little known, because there are almost no surviving victims, who could tell about it, which is different to Mauthausen, Auschwitz or Dachau. The death squads were planned with highly organized military precision and moved from one village to the next and killed all the

Jews. That is mentioned in the film, that not one Jew survived in Bibrka, everyone was slaughtered.

The film is neither a genuine feature film nor a documentary, you once described it as an essay film, or it could be called an experiment film. When did you realize that you were going to include experiments such as Milgram? And why?

I chose a psychological-psychoanalytical standpoint for this film. The experiments mentioned in the film are good for stimulating thought processes. And the interviews with psychologists have to do with the psychological mechanisms that evolve under certain sociological and historical circumstances. Racism has been described as the first step to genocide and we always have to ensure that our political institutions are based on values that prevent such an abnormal development from occurring. Besides, the experiments we reproduced and filmed in a laboratory situation have the effect of creating a distance and a necessary break in the midst of all the horror that the film is talking about. The scientifically neutral environment allows the audience time to take a deep breath.

In the film you offer a number of explanations for the behavior of the perpetrators: pressure to conform, peer pressure. Aren't you running the risk of excusing that behavior?

It's always easy to confuse explaining with excusing. But even if I understand why people behaved like that, the moral evaluation is something completely different. And we discover in the film that there were people - even if there were only a few - who were able to say no, whether it was in the Milgram experiment or in the death squads. These people prove, that it was possible to make a different choice and take the right moral stance.

Personally, I find the final block of the film, which is about the refusal to act, the most terrifying part. As it turns out, there were hardly any sanctions for refusing to participate in the daily murders; maybe they had to do more clean-up duty or were passed over for promotion; ridiculous things basically. That there were still so few who were able to say no, is a terrible thing.

The most novel structural element about „Radical Evil“ is the dramatized sequences that are intentionally not reenactments.

When the texts are read that are performed as voice-overs, that are in part incredibly cruel, dehumanizing statements, then you think: what monsters they must have been. But in the film you see a young soldier with pimples and realize they were probably just boys, that didn't stop to think, who thought they had to do it, because it is embarrassing if I call attention to myself, because they were all trained to be obedient. Only this kind of film is able to create an insight like that.



What was it like to work with the actors?

We tried out something like a Bresson concept, by photographing faces that are completely neutral and blank. It is only when the audience hears statements coming from off-camera that it begins projecting its reactions onto the faces. The actors were almost all extras, and it went well with them. We only had some smaller problems with the ones who had acting ambitions and tried to put more into the role than they were supposed to. I like to work with amateurs, which I did in my films „The Inheri-

tors” and „The Counterfeiters“. In my experience they can bring excellent results if you take them seriously and explain the film to them. During sound recording Devid Striesow, one of the most brilliant German actors today, asked me who the excellent actors were, because it is so unusual to see such authentic, unaffected faces. That made me happy.

You always hold the camera at eye-level when you film the reenactments.

The camera is the audience, and I wanted the on-lookers to be in the group of murderers. It was like the sound-recording when the statements were being read, I told the actors to always perform the text from within the character, not at a distance, but to project themselves into the soldier, so that his self-pity and emotions can be felt. And it was the same with the camera concept: always be part of it, while they're getting drunk, when they play football, do not to be distant and observe from outside, but mix with the people, get close to the perpetrators.

I worked with the cameraman Benedict Neuenfels on „The Counterfeiters“ and I got to know him as one of the best with a hand-camera. On the one hand he is technically brilliant, but he also has an incredible ability to sense what the people in front of the camera are feeling and moves the camera at exactly the right moment.



When comparing the staged scenes in „Radical Evil“ with the camerawork in „The Counterfeiters“, then it’s striking how emotional the reenactments feel - in contrast to the documentary-like, bleached-out colors in „Counterfeiters“.

That was part of the concept for one thing, but it is also due to the circumstances. Concentration-camp barracks like we had in „Counterfeiters“ are

of course a bleak, monochrome place. There are no colors, no green. When I was first looking at the locations of the murders, I was struck by the contrast between the beauty of the landscape and the cruelty of the massacre. The executions took place in the summer, in a beautiful, inviting atmosphere, and I did not want to show it the way we know it from some movies about the Nazi era, as cold and gray. The voice-overs report that there were onlookers in swimming suits, it was a summer-vacation atmosphere - with mass murders as a spectacle. That

is also important for the psychology of the murderers: everything happened in broad daylight, and it was normal for them. On a beautiful summer day - it’s inconceivable that something evil can happen.

You break up the „beautiful“ pictures, the naturalism of the perpetrators, by using split-screen. Was that always part of your concept?

The idea was always there while the film was being developed. For one thing, this technique gives us the opportunity to have the pictures comment on each other and create a feeling of insecurity. Another reason was that split-screen prevents the audience from associating certain quotes with certain people. With this technique you are always pointing out: there were many of them, and any one of them could have said this.

It also multiplies the group of the perpetrators somewhat. It has a stylized effect and avoids the illusionist character of a movie by underlining the fact that a design is being created. Just as we constructed the quotes as voice-overs, the audience should be aware of the constructed aspect of the visuals. In scenes using archive material this method can make familiar photos feel new, can deconstruct them, and re-assemble them as an artificial-stylized essence. ■



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THE PSYCHOLOGY OF THE PERPETRATORS

The war crimes of the death squads, the police battalions and German troops, that were involved in the murder of the Jews, the execution of civilians, the abuse and murder of prisoners of war, that participated in the systematic genocides committed by the Nazis, was a historical aspect the (West-) German public only gradually became aware of.



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The initial stimulus that opened the discussion of the German war crimes in the East was the case study by Christopher R. Browning, „Ordinary Men: The Reserve Police Battalion 101 and the Final Solution in Poland“. It appeared in 1993, two years before the traveling exhibition „War of Annihilation. Crimes of the Wehrmacht 1941 to 1944“ was shown in 34 cities in Germany and Austria. In his book, the American Holocaust-researcher Browning reconstructed the lethal activities of one single battalion consisting of 500 men that executed 38,000 Jews and participated in the deportation of 45,000 Jews to the death camps. Browning also documents that refusing to participate in the executions had no

consequences for the soldiers:

On July 13, 1942 the Battalion marched into Józefów in Poland. It deported all Jews that were fit for work and executed all others, mostly women and children, in the nearby woods. 1,500 people were killed in this massacre. Before the murders began, the commanding officer, Major Trapp, addressed his troops, explained the mission and said, that he did not want to do it, but it had to be done, because it was an order. Whoever did not want to take part, could step forward and would not be punished. Less than a dozen men took advantage of his offer.

It is a question that has been discussed by psychologists and historians ever since, among others by the social-psychologist Harald Welzer in his book „Ordinary People as Mass Murderers. Perpetrators in Comparative Perspective“, published in 2005. Welzer's book, which also emphasizes the case of the Reserve Police Battalion 101, comes to the conclusion that mass murderers are not as a rule genetically or emotionally pre-disposed to be murderers, nor are they in any way psychologically abnormal people.

In „Radical Evil“ psychologists, historians and lawyers look for explanations. Stefan Ruzowitzky meets with:

Christopher Browning



© Wolfgang Richter

Born in 1944, professor of history at the University of North Carolina. His case study „Ordinary Men“ (1993) was the main point of reference for Daniel Jonah Goldhagen’s much-discussed book „Hitler’s Willing Executioners“ (1996). Browning is widely acknowledged as the most important researcher of the Holocaust. With his book „The Final Solution and the German Foreign Office“ in 1979 he called attention to the participation of that institution in the elimination of the Jews. His most recent book is „The Origins of the Final Solution. The Evolution of Nazi Jewish Policy, September 1939 – March 1942“, published in German in 2003.

Roy Baumeister



© Wolfgang Richter

Born in 1953, social-psychologist, professor at the Florida State University in Tallahassee, author of numerous publications, among others the book „Evil - Inside Human Violence and Cruelty“ (1996).

Benjamin Ferencz

© Wolfgang Richter



Born in 1920, lawyer, became Chief Prosecutor at the Nuremberg Trials of the Death-Squads at the age of 27. As a soldier he was delegated to the War Crimes Branch of the US Army, which was collecting documentation for the war crimes of the Germans. After the conclusion of the Nuremberg Trials he worked for organizations that sought compensation for the survivors and dependents of Holocaust victims. For Ferencz the legacy of Nuremberg is „to outlaw wars of aggression as crimes“ and strengthen the role of the International Criminal Court in The Hague. Recently he caused a sensation by condemning the murder of Osama bin Laden: the USA should have done everything possible to bring him to a court of justice. Benjamin Ferencz is Professor extraordinary at the Pace University in New York and founder of the Pace Peace Center.



© Wolfgang Richter

Robert Jay Lifton

© Wolfgang Richter

Born in 1926, psychiatrist, is regarded as one of the founders of psychohistory, which examines historical phenomena with psychoanalytical methods. Important work on war criminals, genocides, totalitarianism. With his book „The Nazi Doctors“ in 1988 he not only proved the participation of German doctors in the Holocaust and their experiments on human beings, but also analyzed their attempts at rationalization in the post-war period. Next to his scientific work he was also politically engaged and took a stand against the Vietnam War, nuclear armament and the US war in Iraq.

Patrick Desbois

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Born in 1955, Catholic priest and Holocaust researcher. Desbois is the delegate of the French Bishop's Conference for Relations with the Jews. With his organization „Yahad - In Unum“ he researches and documents in detail the mass executions of the Nazis in Eastern Europe, locates mass graves which are in part unknown and interviews the contemporary witnesses that are still alive. He published his results and excerpts from the reports of his conversations in the book „Holocaust by Bullets“ in 2009.

Dave Grossman

© Wolfgang Richter



Born 1959, former professor of psychology at the Military Academy in West Point. His study „On Killing: The Psychological Cost of Learning to Kill in War and Society“, 1995, is a standard work on the psychology of soldiers in combat. It discusses various experiments of the American military, which used conditioning on soldiers in an attempt to lower their inhibition threshold toward lethal actions. After leaving service in 1998 he founded the „Killology Research Group“, which analyzes the elements of mass media that promote violence. ■

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SOCIO-PSYCHOLOGICAL EXPERIMENTS

The staged reconstruction of socio-psychological experiments help to understand why perpetrators did not refuse to follow the most horrific orders. Stefan Ruzowitzky is not looking to excuse murderous behavior, but he wants to know which

mechanisms lead to the indescribable evil of the Holocaust and other genocides:

The Asch Conformity Experiments

At Swarthmore College in 1951 Solomon Asch published the results of a series of experiments on the effects of group pressure.

A subject is led into a room where a group of people are already waiting. The subject is told that the others are volunteers as well. In reality, they are actors. The group is shown a line on a card with three comparison lines alongside it. The task is to estimate which lines are of the same length. As arranged, the actors unanimously give wrong answers to some of the exercises. On the average, 37% of the subjects agree with the obviously incorrect answer.



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The Stanford Prison Experiment

At Stanford University in 1971 the psychologist Philip Zimbardo researched human behavior under the conditions of a prison environment.

By a toss of the coin 24 participants are divided into two groups: guards and prisoners. The guards are equipped with uniforms and truncheons. The prisoners wear frocks with numbers and are locked into cells. The guards soon begin to show sadistic behavior. They develop inhuman punishment for the prisoners. Several times the experimenters have to intervene to prevent mistreatment. Four prisoners suffer emotional breakdowns. The experiment has to be interrupted prematurely.

The Milgram Experiment

At Yale University in 1961 the psychologist Stanley Milgram developed a series of tests to examine the willingness of average people to obey the orders of authority figures.

A subject is asked to give electric shocks to punish another participant – in reality an actor – for false answers. The intensity of the electric shock is meant to be increased after each mistake. An experimenter gives orders. At a certain point the supposed victim screams in pain and begs to stop the experiment. If the subject has any doubts about what he is doing, the experimenter initially says: Please continue. Then: The experiment requires that you continue. Then: It is absolutely essential that you continue. Then: You have no other choice, you must go on. All subjects go beyond the point when they hear loud screams, when the victim starts begging, when the victim suddenly no longer responds. 65% of the participants give the supposed learner electric shocks of maximum strength, which they know could be deadly. ■



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THE FILMMAKERS

Stefan Ruzowitzky,
Screenwriter and Director

STEFAN RUZOWITZKY was born in Vienna in 1961. He studied Theater and History and worked as a journalist for Austrian Television.

His feature directorial debut TEMPO won the Max Ophüls Promotional Award in 1997. THE INHERITORS became an international festival success, won the Tiger Award in Rotterdam and was presented at the New York Film Festival. ANATOMY became the top grossing German genre film to



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this day, LILLY THE WITCH a most successful children's movie. His haunting concentration camp drama THE COUNTERFEITERS (2007) celebrated its premiere at the Berlinale in 2007 and won the Oscar® for Best Foreign Language Film at the 80th Academy Awards®. 2012 DEADFALL, starring Eric Bana, Sissy Spacek, Kris Kristofferson opened at the Tribeca Film Festival.

Filmography (selection)

2011/2012: „Deadfall“
 2007/2008: „Lilly, The Witch“
 2006/2007: „The Counterfeiters“
 2002: „Anatomy 2“
 2000/2001: „Die Männer ihrer Majestät“
 1999: „Anatomy“
 1997/1998: „The Inheritors“
 1996: „Tempo“

Benedict Neuenfels

Director of Photography

Born March 11, 1966 in Bern, Switzerland. After graduating from grammar school, the son of actress Elisabeth Trissenaar and the director Hans Neuenfels worked as a camera assistant for Xaver Schwarzenberg and Robby Müller, among others. From 1988-1994 he studied at the German Film and Television Academy (dffb), then was director of photography for feature films such as „Bunte Hunde“ and „Frau Rettich, die Czerny und ich“. In 1996 Neuenfels became a lecturer for Image Composi-

tion and Cinematography at the Film Academy in Ludwigsburg. He also teaches at the dffb. He has often worked with internationally renowned director Dominik Graf on his films for television „Der Skorpion“ and „Deine besten Jahre“, as well as on „Der Felsen“ and „Der rote Kakadu“ for cinema. Further important examples of his work for cinema are „Lost Killers“ by Dito Tsintsadze and the ensemble comedy „Sie haben Knut“ by Stefan Krohmer.

Neuenfels received his first award in 1992 when he won the Max Ophüls Prize for „Die fliegenden Kinder“. Since then he has continued his prize-winning achievements, has been awarded fourteen of the most important German Prizes for Cinematography

and received 9 further nominations. Among others he won the Adolf Grimme Award twice, the German Camera Award three times.

In 2006 he was responsible for the image design and cinematography of Stefan Ruzowitzky's concentration-camp drama „The Counterfeiters“, which was awarded the Oscar for Best Foreign Film in 2008. In bleached-out, almost monochrome pictures he visualized the atmosphere of the story changing between bleakness and hope and made a major contribution to the effectiveness of the film - an achievement which brought him a nomination for the German Film Prize in 2007.

In 2008 he won both the Bavarian Film Award for Cinematography and the German Film Award for Cinematography for his work on Maria Schrader's „Liebesleben“, which Schrader adapted from the novel by Zeruya Shalev.



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Wolfgang Richter

Producer

Born February 1, 1947 in Kronberg am Taunus. Wolfgang Richter works as an independent filmmaker and producer, was a founding member of the German Documentary Association (AG Dok), is a member of the Association of German Film Critics and of the German Film Academy.

Wolfgang Richter founded the production companies docfilm Karnick & Richter OHG (together with his Hannes Karnick) in 1972 and in 2012 the doc-Movie GmbH.

In forty years docfilm has realized almost a hundred television documentaries, the majority of which were made for public television broadcasters (ARTE, ZDF, WDR, SWR, SFB, BR und Radio Bremen) on political,

cultural and social topics. In addition a number of documentaries with an emphasis on historical themes were produced for cinema and given a successful reception by the audience and the press. Such films were „Martin Niemöller – The Man Who Defied Hitler?“ (1985), „Radio Star - The AFN Story“ (1994), „Nazi Doctors“, (2009).

Wolfgang Richter’s films have been supported by the Federal Ministry of Culture, the German Federal Film Board (FFA), the Film und Medien Stiftung NRW, the Film Funding Institution in Hamburg (FF-HSH), the Film Funding Institution in Hessen (HessenInvest) and the Cultural film Funding Institution in Hessen (Hessische Filmförderung).

Richter’s films have received invitations and prizes from numerous international film festivals.

Josef Aichholzer

Coproducer

Born in 1950 in Villach, Austria. Josef Aichholzer became involved in film early on, when he participated in documenting the illegal occupation of the Arena, a youth center in Vienna, by protesters in 1976. Two years later he founded Filmladen Film-

verleih, a new theatrical distribution company, and since then he has worked primarily in the areas of scriptwriting, directing and production. In 1986 he cofounded the Votiv Kino, a movie theater in Vienna, which he also co-managed until 1996. Since establishing Aichholzer Filmproduktion GmbH in 1998 he has worked exclusively as a producer. In 2009 he became the chairman of the Academy of Austrian Film, which he had cofounded in 1998.

In 2007 he produced the feature film „The Counterfeiters“, which was awarded the Oscar for Best Foreign Film in 2008. Further films produced by Aichholzer were among others „Jenseits des Krieges“ (1996, documentary), „Ein flüchtiger Zug nach dem Orient“ (1999, documentary), „Hurensohn“ (2004, feature film for cinema), „Mein bester Feind“ (2011, feature film for cinema).

Josef Aichholzer lives and works in Vienna, Austria. ■



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Screenwriter and Director: Stefan Ruzowitzky
 Director of Photography: Benedict Neuenfels AAC/BVK
 Sound: Michael Busch, Tatjana Jacob,
 Matthias Lempert
 Film Editor: Barbara Gies
 Music Score: Patrick Pulsinger

Production Manager: Kurt Otterbacher
 Producer: Wolfgang Richter
 Coproducer: Josef Aichholzer
 Editor ZDF: Caroline von Senden, Katharina Dufner
 Editor ORF: Heinrich Mis

Voices:
 Martin Brambach, Volker Bruch, Alexander Fehling, Benno Fürmann, Steffen Groth, Hanno Koffler, Lenn Kudrjawizki, Simon Schwarz, Devid Striesow, Arndt Schwering-Sohnrey, Sebastian Urzendowsky and Jill Holwerda

CREDITS

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