



FOX SEARCHLIGHT PICTURES Presents

IN ASSOCIATION WITH ELIZABETH BAY PRODUCTIONS/ACEWAY PRODUCTIONS/
MISTER SMITH ENTERTAINMENT/STUDIO BABELSBERG

A H I D D E N L I F E

AUGUST DIEHL
VALERIE PACHNER
MARIA SIMON
TOBIAS MORETTI
BRUNO GANZ
MATTHIAS SCHOENAERTS
KARIN NEUHÄUSER
ULRICH MATTHES

WRITTEN AND DIRECTED BY.....TERRENCE MALICK
PRODUCED BY.....GRANT HILL, p.g.a.
.....DARIO BERGESIO
.....JOSH JETER
.....ELISABETH BENTLEY
EXECUTIVE PRODUCED BY..... MARCUS LOGES
.....ADAM MORGAN
.....BILL POHLAD
.....YI WEI
.....CHRISTOPH FISSER
.....HENNING MOLFENTER
.....CHARLIE WOEBCKEN
DIRECTOR OF PHOTOGRAPHY..... JOERG WIDMER
PRODUCTION DESIGNER.....SEBASTIAN KRAWINKEL
EDITED BY.....REHMAN NIZAR ALI
.....JOE GLEASON
.....SEBASTIAN JONES
MUSIC BY.....JAMES NEWTON HOWARD
COSTUME DESIGNER.....LISY CHRISTL
CASTING DIRECTOR.....ANJA DIHRBERG

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A H I D D E N L I F E

Based on real events, from writer-director Terrence Malick, *A Hidden Life* is the story of an unsung hero, Franz Jägerstätter, who refused to fight for the Nazis in World War II. When the Austrian peasant farmer is faced with the threat of execution for treason, it is his unwavering faith and his love for his wife Fani and children that keep his spirit alive.

Fox Searchlight Pictures presents, an Elizabeth Bay Production in association with Aceway and Studio Babelsberg, *A Hidden Life*. Written and Directed by Terrence Malick, the film stars August Diehl, Valerie Pachner, Maria Simon, Tobias Moretti, Bruno Ganz, Matthias Schoenaerts, Karin Neuhäuser and Ulrich Matthes. The producers are Grant Hill, p.g.a., Dario Bergesio, Josh Jeter and Elisabeth Bentley. Executive Producers are Marcus Loges and Adam Morgan. The filmmaking team includes director of photography Joerg Widmer, production designer Sebastian Krawinkel, film editors Rehman Nizar Ali, Joe Gleason and Sebastian Jones, music by James Newton Howard and costume designer Lisy Christl.

A HIDDEN LIFE

"...for the growing good of the world is partly dependent on unhistoric acts; and that things are not so ill with you and me as they might have been is half owing to the number who lived faithfully a hidden life, and rest in the unvisited tombs." - George Eliot

ORIGINS

A HIDDEN LIFE is based on the true story of Franz Jägerstätter, an Austrian peasant farmer (August Diehl) who refused to take the oath of allegiance to Hitler during World War II, sacrificing everything, including his life, rather than to fight for the Nazis.

Born and raised in the village of St. Radegund, Jägerstätter is farming his land when war breaks out. Married to Franziska (Fani) (Valerie Pachner), the couple are very much in love and involved with the tight-knit community. They live a simple life in the fertile valleys and mountains of upper Austria, with the passing years marked by the arrival of the couple's three girls.

When Franz is called up to basic training, a requirement for all Austrian men, he is away from his beloved wife and children for months. Eventually, when France surrenders and it seems the war might end soon, he is sent back home. His mother and sister-in-law Resie come to live with them, and for a while things seem to go on as normal.

Instead of retreating, the war escalates, and Franz and the other men in the village are called up to fight. The first requirement of a new soldier is to swear an oath of allegiance to Adolf Hitler and the Third Reich. Despite pleas from his neighbors, fellow soldiers and commanding officers, Franz refuses the oath—objecting to Hitler and the Nazi regime. With his quiet act of resistance he asks the question, "if leaders are evil, what does one do?" With a sense of personal responsibility and the inability to do what he believes is wrong, Franz refuses.

Meanwhile Fani is left to deal with the aftermath of his decision. Not only is she now the caretaker of the family's farm as well as her three young daughters, Fani is ostracized from her community. Fear of Hitler forces once kindly neighbors to turn their backs on the Jägerstätter family.

Wrestling with the knowledge that his decision would mean arrest and likely death, Franz finds strength in Fani's love and support. He is imprisoned, first in Enns, then in Berlin— and waits months for trial. During his time in prison, he and Fani write letters to one another and give each other strength.

After months of incarceration, the case goes to trial. Franz is found guilty and sentenced to death. While Franz's faith drives him to resist taking the oath to Hitler, representatives from religious, civic, government and military institutions plead with him to disavow his beliefs and swear his allegiance, even if he is disingenuous, in order to save his life. Franz continues to stand up for his beliefs and is executed by the Third Reich in August 1943. His wife and three daughters survive.

The relationship between Franz and his wife Fani endures. The film portrays their bond as deeply as Franz's devotion to his cause. At every turn Fani is there for Franz—strong, unfaltering and supportive of his path while raising their daughters and running the farm alone, eventually with help from her mother-in-law and sister.

Terrence Malick's film draws on actual letters exchanged between Franz and Fani while Jägerstätter was in prison. The collection was edited by Erna Putz and published in English by Orbis Books. Some lines have been added to the letters, and sometimes the letters are paraphrased.

The story was little known outside of St. Radegund, and might never have been discovered, were it not for the research of Gordon Zahn, an American who visited the village in the 1970s.

Producer Grant Hill has worked on several of Malick's films before, including *The Thin Red Line*. Grant notes that the themes of *A Hidden Life* resonated with Malick: "It's an extraordinary, enduring love story that investigates human reactions and motivations and just how far people will push for their beliefs and conscience. It asks hard questions—do you have the right to hurt people that you love in service of the greater good? Ultimately, it is a timeless story of devotion, love and forgiveness writ large. I think those aspects appealed very much to Terry," Hill says

A Hidden Life differs from the director's previous films in that it is his first biographical film based on real people whose descendants are still alive. "The family had suffered enormously, and Terry wanted Franz's daughters to be involved and give their stamp of approval. We set up a meeting with them through intermediaries to find out if there was a way for him to tell the story that did justice to the storyline and made them feel comfortable. Ultimately, they were prepared to trust Terry with Franz's legacy, and we worked with them throughout production," Hill explains.

CASTING CALLS

In the early days of the project Terrence Malick made the decision to only cast Austrian and German actors to preserve the authenticity of the story. Introduced by executive producer Marcus Loges, Malick and Hill worked with casting director Anja Dührberg (*The Captain*) had to find the right alchemy of characters. Hill comments, "Even though I've spent time in Germany and knew a lot of the actors, it was astounding how many really talented people were coming out.

When casting the principal roles of Franz and Fani it was apparent that there had to be a natural relationship between the two roles. Valerie Pachner (*The Ground Beneath My Feet*) emerged first and landed the role of Fani. "Valerie can light up the room. She is very strong having been brought up in that area. She knew exactly who that character would be," said Hill.

Knowing that they needed to find an exact match in Franz to Valerie's Fani, the team was nearing the end of the casting process when August Diehl (*Inglourious Basterds*) entered the picture. Hill remembers, "Terry had talked to August a number of times, but he was busy and couldn't get in. What was going to be our last session, Anja called late in the day and said that August was in town unexpectedly, and he could be over to the office in half an hour—he came in and read the pages with Valerie. In that first reading you could see it straight away. They moved together and they had both vulnerability and strength together."

Reflecting on the casting process August Diehl says, "I remember the first time I read the script I had a lot of talks with Terrence. He was curious about me and who he was going to work with. I

remember talking about life and how we each see things,” says Diehl. “I grew up in France on a farm without electricity. He was curious about all this, about how I live and what my experiences were.”

Diehl says he treated the letters between the husband and wife almost like another script alongside Malick’s.

Valerie Pachner had her first conversations with Malick over the phone. “When he called me the first time we didn’t make any small talk. We immediately talked about the world and life and in that moment, I just felt ‘wow, that’s where I want to go, this is someone I want to work with.’”

Pachner, who grew up in Austria, felt close to the story. “People relied on each other, and at that time that also meant that you could not break out and be different. You had to toe the line. That’s why this story is so unusual.”

Malick sent her a book about women in the first World War working on the farms when the men were away fighting. She also got a present from a friend: a whole book about scything.

Diehl describes working with Pachner as very special, “We were actually both very much devoting ourselves to the roles because it has so much to do with trust,” he says. “You have to trust somebody very much to make this film and we risked a lot. And with Valerie I felt—from the first moment—that she was willing to do the same, to take the same risks.”

For her part, Pachner describes working with Diehl as intense and intimate. “The first five or six weeks we were constantly together and constantly working,” she says.

Hill credits the connection between the actors to casting director Anja Dibrberg, “She played an extraordinary role. She did a wonderful job in a very bespoke sort of way.”

WORKING DAY

Cinematographer Joerg Widmer is a long time collaborator with Malick, and the experience on earlier Malick films provided a baseline language on which to build.

“Terry tends to avoid conventions and find new ways of storytelling and often gives the actors a large amount of freedom to experiment and the camera crew has to be equally open to creative possibilities,” says Widmer. “Terry and I have a long history together and, as a camera and Steadicam operator on the five previous films, I was familiar with Terry’s approach. So it was easy for me to understand and execute his style of framing and camera movements and to embrace natural light.

August Diehl was also familiar with Malick’s work but never imagined he’d work with him on a film, let alone star in it. “It was so special. I have never experienced a film like this, we were almost constantly in a flow of shooting that allowed us to organically be in the moment,” says Diehl, describing Malick’s method of filming long takes.

Valerie Pachner adds that she felt empowered by Malick’s style. “We were encouraged to create ourselves and I felt Terry trusted me. We were constantly talking about if there was something else that we should do? I really felt like we are doing this together. And that’s because of his trust. He trusts the people working with him.”

Pachner describes Malick as “very respectful, humble and kind, and also radical. Radical in the way that he’s following his thoughts and his way of seeing things all the time and inviting us to be part of that journey.”

Pachner didn’t want principal photography to end. “This sort of loving cooperation and collaboration is something that makes me really happy and proud at the same time to have been a part of.”

LIGHT AND DARK

Early on, Malick and Widmer decided to shoot primarily using natural light, turning to artificial illumination only on rare occasions. At the mercy of nature, Widmer and his crew had to be flexible.

“Changing lighting conditions required a continuous attention for stop changes to ensure proper exposure,” explains cinematographer Widmer.

For all the other sets, including the prison cells, the team worked with the sun, adjusting the schedule to the appropriate time of day until they lost the light.

“The barns were always shot when the openings of the buildings provided sunlight or at least brightness,” says Widmer.

The team only had to change the shooting schedule once: When the weather forecasters said it wasn’t going to be sunny on the day they planned to shoot the interior of the water mill.

The production was shot digitally on the Red Epic Dragon camera system. The camera was selected for its ability to handle stark contrast within a scene, preserving details in both the highlights and shadows of the image, while still maintaining realistic color.

“We were prepared to keep the camera gear small,” says Widmer. “The lighting gear consisted mostly of bounce boards and blacks.”

LOCATIONS

The Jägerstätters lived in St. Radegund, a small village of 500 people in Upper Austria, near Salzburg and the German border—in the same province where Hitler was born and spent his early youth—not far from Berchtesgaden, his mountain retreat during his years as head of the German state.

The production spent 24 days in South Tyrol, the northernmost province of Italy, then moved into Austria itself, shooting for a few days in St. Radegund itself. For the prison scenes, the production spent the last 14 days in Zittau and Berlin, Germany.

Supervising art director Steve Summersgill says the locations were selected for their texture, authenticity and scope.

“Most importantly we learned that the natural light levels were very much part of the decision-making process as to whether or not a certain location may or may not work,” Summersgill says.

The film shot in churches and cathedrals, farms with real livestock, orchards, up mountains, in fields and along rural pathways. "Nature and the natural environment were part of the subtext and the locations provided us with a foundation to build up from," says Summersgill.

Production designer Sebastian Krawinkel carried out research on Franz Jägerstätter and the important places in his life, consulting letters and archive materials.

"We scouted some of the locations together a year in advance in order to see them in the right season," says Krawinkel. "For almost a year I had a weekly dialogue with Terry about which sets he would need and which locations and references he liked."

The production prepped in spring and shot in the summer. Two seasons were captured with a small splinter unit that came back to the locations later in the year, led by cinematographer Joerg Widmer.

Hill adds that filming on location, while at times remote and difficult, was also important to the film's overall authenticity. "Our actors trained and studied to use a scythe just the way the local farmers had for hundreds of years. Shooting in the real environment was very important to him and I think it went a long way in grounding the actors in terms of their characters and this story," Hill says.

The historic background of the story required the production to avoid modern buildings and signs of contemporary life.

"We were fortunate to be able to shoot inside a working mill, a working blacksmith's shop and several real prisons," notes Krawinkel.

One of the prisons used was Hoheneck, the notorious Stasi prison near Dresden, notorious for its inhumane conditions.

Another shot shows the exterior of Tegel prison as it stood in the Jägerstätter's day. It is still a working prison, so the production was obliged to shoot the Tegel interiors elsewhere.

A few scenes were shot in the St. Radegund locations where the events depicted actually took place—including certain interiors of the Jägerstätter house, which has over the years become a pilgrimage site, as well as by the Salzach river near St. Radegund and in the woods below the house.

The clock visible on the wall of the Jägerstätter living room is the one that Fani was listening to when, at four in the afternoon on August 9, 1943, at the very hour of Franz's execution, she remembered feeling her husband's presence.

The bedroom is theirs and looks as it did then. Her embroidery still hangs on the walls. Franz and Fani's three daughters—Maria, Rosalia and Aloisa—live in, or near, St. Radegund. Fani passed away in 2013, aged 100.

Valerie Pachner, the actress who plays Fani, grew up in the same province 40 miles away.

A few scenes were set at the farmhouse of a Jägerstätter friend and neighbor, Eckinger.

Today, the fields around St. Radegund are covered in corn, a crop that was not grown at the time, as well as with power lines and modern houses, some immediately adjacent to the Jägerstätter's own. As a result, the production based higher up into the mountains than where the village itself lies.

The production also filmed the Third Reich Berlin court trial scene in Schoenberg in the infamous Kammergericht building. “It was scary to be inside the real courtroom where the Nazis sentenced so many to death,” Krawinkel notes.

COSTUME DESIGN

In addition to his work as a farmer, Franz Jägerstätter served as a sexton at the local church. He cleaned, rang the bell, and prepared weddings and funerals—without compensation and in addition to his duties as a farmer. The family’s various pursuits required a wardrobe that reflected not just their interests but their economic status, all part of costume designer Lisy Christl’s commitment to authenticity.

“There is always imagination with costumes. But in this case, the most important part was getting as close to the reality as possible,” Christl explains. Christl, who is from Bavaria in Southern Germany, said the plethora of little museums in the mountain villages provided good research materials. “We made costumes especially for the characters but there are many original costumes out there. It was important to find nice, worn, old pieces.”

“I have quite a lot of books from this time period. You can still find flea markets with original pictures,” says Christl. “When we started to work in South Tyrol, I found a fantastic book about people in the mountains in these rural valleys. It was inspiring and the faces of the people were inspiring, real people working on the fields.”

Christl’s eye caught many small but pivotal details. For instance the Wehrmacht German army uniforms that the Austrian recruits wore had one difference.

“The piping around the shoulder pieces were different—they were light blue for these special units (of the German army). It is very important to get it right but it is what I do in my daily working life.”

MUSIC

The film’s composer James Newton Howard found his way to the film in a less traditional way. Grant Hill recalls, “We were at the point of working out if we were going to bring in a composer or whether we go with existing music. Terry had been experimenting with some of James’ music from other films, and eventually reached out to him. It all happened so quickly.”

Howard says scoring the film was a collaborative process. “One of the early ideas Terry brought to me, was to incorporate sounds he had captured during production such as church bells from the villages, cow and sheep bells, the saw mill, sounds from the prison, and scythes in the fields,” says Howard. “I took many of those sounds and processed them into musical elements that are woven throughout the score.”

Howard began his process after Malick sent him a series of short clips from the film without any sound or music.

“I wrote very loosely to picture, but we were able to establish the key thematic material and sonic identity of the score. As we moved forward, we chose to work mostly scene by scene where I would write something that he would react to, and then he would often mold the edit to what I had done,” Howard explains.

Though the film takes place up against such an important historical backdrop, the film at its core is a human story. “I chose to focus on the emotional journeys and crises of conscience of the characters—writing music to reflect their story.”

Howard began during the film edit. “After meeting with Terry at my studio in Los Angeles, I flew to Austin and met with his team to watch a cut of the film,” he says. “We worked primarily between March and May of 2018 and recorded everything in early June at Abbey Road Studios in London.

“I felt the orchestra was best to reflect the vistas of St. Radegund. The solo violin throughout the film embodies the connection between our two main characters—performed by the violinist James Ehnes.”



Franz Jägerstätter
(May 9, 1907-August 9, 1943)



Franziska Jägerstätter
(March 4, 1913-March 16, 2013)



Married, 1936



Franz Jägerstätter with motorcycle.



Franz Jägerstätter's mother, Rosalia, wife Franziska, and three daughters, Maria, Aloisia and Rosalia.



"Dear father come soon!"

A BIOGRAPHICAL NOTE

Franz Jägerstätter: Letters and Writings from Prison, edited by Erna Putz

Excerpts from the introduction by Jim Forest

(Reprinted with permission from Orbis Books)

Franz Jägerstätter was born on May 20, 1907, in the Austrian village of St. Radegund. His mother was an unmarried farm servant, Rosalia Huber. His father, Franz Bachmeier, was the unmarried son of a farmer from Tarsdorf in the Austrian province of Salzburg; he died in the First World War. After Franz's birth, Rosalia's mother, Elisabeth Huber, a shoemaker's widow, took charge of Franz's care.

Franz's formal education was slight and brief. From 1913 to 1921 he attended the one-room school in St. Radegund, where a single teacher taught seven grades. At a given time, there were about fifty to sixty children in all. But one sees from his writing that he was a quick learner with a well-organized and independent mind.

Franz's birthplace was as inauspicious as his education. The village of St. Radegund, on the River Salzach, is on the northwestern edge of Austria. The village, with a population of about five hundred, appears only on the most detailed maps of Austria. Mozart's Salzburg is to the south, Linz to the east, Vienna much further east. The closest major German city is Munich. Hitler's birthplace, the Austrian town of Braunau, isn't far from St. Radegund.

Franz grew up mainly among farmers. The Jägerstätter farm was one among many in the area. It was a region in which Catholicism was deeply embedded. The idea of not being Catholic was, for nearly everyone Franz knew, as unthinkable as moving to another planet, though he did have a cousin who became a Jehovah's Witness.

One reads in the accounts of saints' lives how pious some of them were from the cradle to the grave. The stories local people tell of Franz as a young man go in the opposite direction. In his teens he wasn't hesitant to get involved in fistfights. He enjoyed all the pastimes that his friends enjoyed. Along with all his neighbors, he went to church when everyone else did, but no one would have remarked on his being a saint in the making.

In 1930, at age twenty-three, Franz worked for a time in the Austrian mining town of Eisenerz.

Returning to St. Radegund, Franz surprised his family and neighbors by arriving on a motorcycle he had purchased with money he earned in the city. No one else in the area had a motorcycle.

In August 1933, a local farm maidservant, Theresia Auer, gave birth to a daughter, Hildegard. Franz was the child's father. The fact that there had been no marriage before

the birth, nor would there be afterward, was attributed locally to the determined opposition of Franz's mother, who seemed to doubt that Franz was in fact Hildegard's father. What is striking is that for the rest of his life, Franz not only provided material support for Hildegard, but remained very close to her, visiting her often. Just before his marriage to Franziska Schwaninger, Franz and his wife-to-be offered to adopt Hildegard, but Hildegard's mother and grandmother (who was raising the child) declined.

According to local consensus, the most important single factor attributed to bring about a change in Franz was his marriage to Franziska Schwaninger.

Nearly everyone who lived in the area saw this as the main border-crossing event of his adult life. Franz was, neighbors said, "a different man" afterward.

Franziska Schwaninger, or Fani, six years younger than Franz, had grown up on a farm in the village of Hochburg, about five miles away from St. Radegund. She came from a deeply religious family; her father and grandmother were both members of the Marian Congregation. Her grandmother belonged to the Third Order of St. Francis. Before Franziska's marriage, she had considered becoming a nun.

After a short engagement, the two were married on April 9, 1936. Franz was almost twenty-nine, Franziska twenty-three.

It was a happy marriage. Franz once told his wife, "I could never have imagined that being married could be so wonderful." In one of his letters to Franziska during his period of army training in 1940, he mentions how "fortunate and harmonious" have been their years of marriage.

Years after her father's death, the Jägerstätter's eldest daughter, wondering aloud whether she would ever marry, recalls her mother warning her that married couples often fight. Her daughter responded, "But you and daddy didn't fight."

The Jägerstätter's had three children, all daughters: Rosalia (Rosi) in 1937, Maria in 1938, and Aloisia (Loisi) in 1940.

Theirs was not a marriage out of touch with the world beyond their farm. Franz and Franziska were attentive to what was going on just across the river from St. Radegund in Germany, where Hitler had been German chancellor since 1933.

On March 12, 1938, the Eighth Army of the German Wehrmacht crossed the German-Austrian border. Assisted by the local Nazi movement and supported by the vast majority of the Austrian population, German troops quickly took control of Austria then organized a national plebiscite on April 10 to confirm the union with Germany. With few daring to vote against what had already been imposed by military methods, the annexation (Anschluss) of Austria by Germany was even ratified by popular ballot. Austria, now an integral part of the Third Reich, ceased to exist as an independent state. What had been Austria was renamed Ostmark.

Well before the Anschluss, Franz had been an anti-Nazi, but the event that brought his aversion to a much deeper level was a remarkable dream he had in January 1938. Perhaps it was triggered by a newspaper article he had read a few days earlier reporting that 150,000 more young people had been accepted into the Hitler Youth movement.

In the dream he saw "a wonderful train" coming around a mountain. The gleaming engine and carriages seemed especially attractive to children, who "flowed to this train, and were not held back." Then a voice said to him, "This train is going to hell." He woke Franziska to tell her of his dream and continued to think about it long afterward. The train, he realized, symbolized the glittering Nazi regime with all its spectacles and its associated organizations, Hitler Youth being one of the most important and spiritual corrupting.

In St. Radegund it was widely known that Franz, ignoring the advice of his neighbors, had voted against the Anschluss, but, in the reporting of the new regime in Vienna, Franz's solitary vote was left unrecorded.

It was seen as endangering the village to put on record that even one person had dared raise a discordant voice. After all, as Franz was painfully aware, even Austria's Catholic hierarchy had advocated a yes vote. Afterward Cardinal Innitzer, principal hierarch of the Catholic Church in Austria, signed a declaration endorsing the Anschluss. The words Heil Hitler! were above his signature.

Having become citizens of Germany, every able Austrian was subject to conscription. Franz was called up in June 1940, taking his military vow in Braunau, Hitler's birthplace, but a few days later he was allowed to return to his farm, as farmers were needed no less than soldiers. In October he was called back from training as an army driver, but in April 1941, six months later, he was again allowed to return to his farm.

Franz's brief period in the army made him realize that a return to the army was not possible for him. If he were summoned again, even at the cost of his life, he would have to say no.

Franz readily talked about his views with anyone who would listen. Most often he was told that his main responsibility was to his family and that it would be better to risk death in the army on their behalf than to take steps that would almost certainly guarantee his death.

While he would certainly do what he could to preserve his life for the sake of his family, Franz noted that self-preservation did not make it permissible to go and murder other people's families. He pointed out that to accept military service also meant leaving his family without any assurance he would return alive.

Most of all Franz sought advice from the church's pastors. At the time Fr. Ferdinand Fürthauer was the priest in St. Radegund, filling in for Fr. Josef Karobath, who in 1940

had been jailed for delivering an anti-Nazi sermon and then been banished from the district.

Far from encouraging Franz, Fr. Fürthauer – a young man who felt unprepared for such a situation – wondered if refusing military service, given that execution was the almost certain penalty, was not the same as committing the mortal sin of suicide. In later years Fr. Fürthauer wrote to Franziska, "I wanted to save his life, but he did not want any pretense and rejected all falsehood."

Franz turned for guidance to his former pastor, Fr. Karobath. "We met in the Bavarian town of Tittmoning," Karobath recalls. "I wanted to talk him out of it [Franz's decision to refuse further military service], but he defeated me again and again with words from the scriptures."

Franz even managed to meet with the bishop of Linz, Joseph Fliesser. Franziska was in the adjacent waiting room. When Franz came out of the bishop's consulting room, Franziska recalls that he "was very sad and said to me: 'They don't dare commit themselves or it will be their turn next.'" Franz had the impression that the bishop didn't discuss his questions because it was possible that his visitor might be a Gestapo spy.

Having gone through his training, nearly two years went by without Franz's receiving a summons to return to the army.

Throughout that period, each time mail was delivered to the Jägerstätter farm, both husband and wife were in dread. Finally on February 23, 1943, the fateful letter arrived. "Now I've signed my death sentence," Franz remarked while putting his signature on the postal receipt. He was ordered to report to a military base in Enns, near Linz, two days later.

The same day he wrote to Fr. Karobath, whom he still regarded as his pastor even though the priest had been sent to another parish, "I must tell you that soon you may be losing one of your parishioners.... Today I received my conscription orders.... As no one can give me a

dispensation for the danger to the salvation of my soul that joining this movement [the Nazis] would bring, I just can't alter my resolve, as you know.... It's always said that one shouldn't do what I am doing because of the risk to one's life, but I take the view that those others who are joining in the fighting aren't exactly out of life-threatening danger themselves. This parting will surely be a hard one."

It was indeed a hard parting. At the station in Tittmoning, Franz and Franziska could not let go of each other until the train's movement forced them out to separate. The conductor was furious.

Even as he boarded the train, Franz was already two days late for his appointment at Enns. But, after all, there was no need to arrive on time—once he reached Enns, he and Franziska had every reason to think, it might be only days or weeks before his execution. His late arrival could not make the punishment any worse.

Arriving at Enns the next morning, March 1, even then Franz took his time, attending Mass in the local church before reporting to the barracks.

The following day, having announced his refusal to serve, Franz was placed under arrest and transported to the military remand prison in nearby Linz. Franz's stay in Linz lasted three months. Though many others were tried and sentenced at Linz (a Catholic priest who visited prisoners there recalled having accompanied thirty-eight men to their executions), Franz was not one among those tried.

No one knew better than Franziska how carefully thought out was the position Franz was taking.... Even so, it was impossible for her not to encourage him occasionally to search for some alternate path that might not violate his conscience but perhaps would save his life.

She wrote to him while he was in Linz, "One does God's will even when not understanding it." Even so, she confessed that she nurtured "the small hope that you would change your

decision... because you have compassion for me."

"I want to save my life but not through lies," wrote Franz to his wife. "In [the army base at] Enns people wanted to trap me by means of trick questions and so as to make me once again into a soldier. It was not easy to keep my conviction. It may become even more difficult."

Without warning, on May 4 Franz was taken by train to the prison at Tegel, a suburb of Berlin. It had been decided that Franz's was "a more serious case" requiring a Reich Court Martial in the capital rather than a provincial trial. Here Franz would spend the last three months of his life in solitary confinement.

On July 6 a brief trial occurred. Franz was convicted of "undermining military morale" by "inciting the refusal to perform the required service in the German army." This was a capital offence. Franz was sentenced to death. From this point on, he was kept in handcuffs.

In a final effort to save Franz's life, his court-assigned lawyer, Friedrich Leo Feldmann, arranged a visit by Franziska and the priest of St. Radegund, Fr. Fürthauer, in the hope they could convince his client to change his mind. Were he to do so, Feldmann was confident the court would withdraw its sentence.

Their twenty-minute meeting was Franz and Franziska's last. It happened on July 9 in the presence of armed guards. Not to their surprise, the visitors found that Franz saw no honorable alternative but to continue with his refusal of military service.

Back in St. Radegund, Franziska wrote to Fr. Karobath to report on the meeting with Franz in Berlin, commenting with bitterness, "They [the military officials] could easily have assigned him to the medical corps, but they were naturally too proud for that, for it might have looked like a compromise on their part."

On July 14, Franz's death sentence was confirmed by the Reich's War Court. On August 9, Franz was taken to Brandenburg/Havel

where, at about 4:00 p.m., he was killed by guillotine.

The priest who accompanied Franz to his execution, Fr. Albert Jochmann, standing in that day for the chaplain at Brandenburg, later told a community of Austrian nuns about Franz's final hours. In the early 1960s, one of them, Sister Georgia, having learned that Gordon Zahn was at work on a biography of Franz Jägerstätter, wrote to Zahn to relate what the chaplain had said. Visiting Franz shortly after midnight on August 9, he noticed on a small table in Franz's cell a document that, should Franz sign it, would allow him to leave prison and return to the army. When Fr. Jochmann pointed it out, Franz pushed it aside, saying, "I cannot and may not take an oath in favor of a government that is fighting an unjust war."

Sister Georgia continued: "Later he was to witness the calm and composed manner in which he [Franz Jägerstätter] walked to the scaffold." He told the sisters, themselves Austrian, "I can only congratulate you on this countryman of yours who lived as a saint and has now died a hero. I can say with certainty that this simple man is the only saint that I have ever met in my lifetime."

During his time in Berlin, Franz was permitted to write only one letter to Franziska each month, plus a fourth that was written on the day of his execution. The four letters bear witness to his extraordinary calm, conviction, and even happiness.

Part of the happiness he experienced was thanks to the support he found in the Catholic chaplain Fr. Heinrich Kreuzberg. It was a great consolation for Franz to hear from him that a priest, Fr. Franz Reinisch, had, just a year earlier, been in the same prison and died a similar death for similar reasons.

After Franz's death, Fr. Kreuzberg wrote a long letter to Franziska in which he noted, "I have seen no more fortunate man in prison than your husband after my few words about Franz Reinisch."

Franz's final letter home was written the morning of his execution.

Franz Jägerstätter was a solitary witness. He died with no expectation that his sacrifice would make any difference to anyone. He knew that, for his neighbors, the refusal of army service was incomprehensible – an act of folly, a sin against his family, his community, and even his church, which had called on no one to refuse military service.

Franz knew that, beyond his family and community, his death would go entirely unnoticed and have no impact on the Nazi movement or hasten the end of the war. He would soon be forgotten. Who would remember or care about the anti-Nazi gesture of an uneducated farmer? He would be just one more filed-away name among many thousands who were tried and executed with bureaucratic indifference during the Nazi era.

—Jim Forest

CAST BIOGRAPHIES

August Diehl (Franz Jägerstätter)

August Diehl made his debut in 23, which garnered him a Bavarian Film Award for Best Young Actor and a German Film Award for Best Actor. Best known for his role in the Academy Award-winning *The Counterfeiters* and *INGLOURIOUS BASTERDS*, Diehl's additional credits include *THE NINTH DAY* with Academy Award winning director Volker Schlöndorff, *SLUMMING* (Berlinale Competition 2006), *Dr. ALEMÁN*, a German-Colombia Coproduction and *IF NOT US, WHO* (Berlinale competition 2011).

Valerie Pachner (Fani Jägerstätter)

Born in Wels, Upper Austria, Valerie Pachner trained at the famous Max Reinhardt Seminar in Vienna. She moved to Munich after completing her studies. At the beginning of the 2013/2014 season she became part of the permanent ensemble at the Residenztheater. In addition to her stage work, Pachner also took on movie roles, among them Maria Schrader's *VOR DER MORGENRÖTE* in 2016 and *EGON SCHIELE: DEATH AND THE MAIDEN*, a part for which she was awarded the Austrian Film Prize. Pachner played the lead in *THE GROUND BENEATH MY FEET* which received its world premiere at the Berlin International Film Festival in 2019.

Maria Simon (Resie, Fani's sister)

Maria Simon was born 1976 in East Germany, Leipzig. She studied at the Academy of Performing Arts, Ernst Busch, in Berlin. Maria's breakthrough performance was for her first feature film, *ZORNIGE KÜSSE* (2000), for which she garnered a best actress award at the Moscow International Film Festival. Thereafter, she was awarded the best young actress award at the Max-Öphuls-Preis for her performance in *ERSTE EHE* (2002). In the same year, Maria celebrated the release of both *GOOD BYE, LENIN!* (2001) and *LICHTER* (2002). In February 2016 Maria was awarded the Goldene Kamera for her performance in *SILVIA S. BLINDE WUT* (2016).

Tobias Moretti (Fr. Ferdinand Fürthauer)

Tobias Moretti was born on July 11, 1959 in Innsbruck, Tyrol, Austria as Tobias Bloéb. He is best known for his performances in *KOMMISSAR REX* (1994), *DAS FINSTERE TAL* (2014) and *THE RETURN OF THE DANCING MASTER* (2004).

Bruno Ganz (Judge Lueben)

Bruno Ganz had a long and extensive career in German language films and TV and had his onscreen breakthrough in *SOMMERGÄSTE* (1976). Ganz worked with directors including Werner Herzog, Wim Wenders, Francis Ford Coppola, Ridley Scott and Lars von Trier. He is best known for portraying an angel in *WINGS OF DESIRE* and a defeated Adolf Hitler in *DER UNTERGANG* (*DOWNFALL*). Ganz received a lifetime achievement award in 2010 from the European Film Academy. Ganz passed away in February 2019.

Matthias Schoenaerts (Captain Herder)

Matthias Schoenaerts began acting as a child, playing opposite his father Julien Schoenaerts on stage in *THE LITTLE PRINCE*. At 15, he made his screen debut in the film *DAENS*. After graduating from the Royal Academy of Dramatic Arts in Antwerp in 2002, Schoenaerts performed in a number of stage productions and starred in multiple shorts and feature films, including *LOFT*, *ANY WAY*

THE WIND BLOWS and MY QUEEN KARO. Most recently, Schoenaerts starred in THE MUSTANG, A BIGGER SPLASH, RED SPARROW, RACER AND THE JAILBIRD, and OUR SOULS AT NIGHT. Schoenaerts lives in Antwerp, Belgium.

Karin Neuhäuser (Rosalia Jägerstätter)

Karin Neuhäuser (born 1955) has been on screen since the 1980s. She has worked with directors including Roberto Ciulli, Christoph Marthaler and Luk Perceval in the theatres of Berlin, Zürich and others. In 2009 she became a member of the Thalia Theater in Hamburg. She has received several awards in honor of her stage work, most recently the German theatre best actress award for Faust in 2017. Her recent cinematic roles include IN THE FADE (AUS DEM NICHTS) and O BEAUTIFUL NIGHT.

Ulrich Matthes (Lorenz Schwaninger, Fani's father)

Berlin born Ulrich Matthes studied acting in the early 1980s under Else Bongers while pursuing a degree in German and English literature in his city of birth. His first theatrical engagements were at the United City Stages of Krefeld and Mönchengladbach, Düsseldorf's Playhouse and the Bavarian State Theatre. In 1988 Matthes joined Munich's Kammerspiele and from 1992 onwards he was a leading actor at the Schaubühne am Lehniner Platz in Berlin. Since the 2004/2005 season Matthes has been a member of the Deutsches Theater ensemble. Matthes has appeared in numerous films, including Tom Tykwer's WINTER SLEEPERS and Volker Schlöndorff's THE NINTH DAY. Since 2012 he has been the director of the Performing Arts Section of the Academy of Arts, Berlin.

Martin Wuttke (Major Kiel)

Actor and director Martin Wuttke began his actor training at the college theater in Bochum before switching to the Westfälische Schauspielschule Bochum (now Schauspielschule Bochum). He has played on numerous stages across Germany including Volksbühne am Rosa-Luxemburg-Platz Berlin, Berliner Ensemble, the Thalia Theater of Hamburg and the Stuttgart State Theatre. He has had screen roles in INGLOURIOUS BASTERDS (2009), CLOUD ATLAS (2012) and HANNA (2011).

CREW BIOGRAPHIES

Terrence Malick (Writer, Director)

Terrence Malick was born in Ottawa, Illinois, and grew up in Texas and Oklahoma. He worked for Newsweek, Life and The New Yorker, and taught philosophy at MIT before attending the American Film Institute. He is the writer and director of BADLANDS, DAYS OF HEAVEN, THE THIN RED LINE, THE NEW WORLD, THE TREE OF LIFE, TO THE WONDER, KNIGHT OF CUPS, SONG TO SONG and VOYAGE OF TIME.

Grant Hill (Producer)

Grant Hill is currently producing the next Matrix film for Warner Bros. Prior to producing A HIDDEN LIFE, he earned a Best Picture Academy Award® nomination for writer/director Terrence Malick's drama THE TREE OF LIFE. It was his second Best Picture Oscar® nomination, following his collaboration with Malick on THE THIN RED LINE. He was also a producer on Malick's film, VOYAGE OF TIME. Hill's previous producing credits include the Netflix sci-fi drama series SENSE8, written and directed by the Wachowskis, CLOUD ATLAS directed by the Wachowskis and Tom Tykwer, the Wachowskis' JUPITER ASCENDING and SPEED RACER as well as James McTeigue's V FOR

VENDETTA and NINJA ASSASSIN. He also served as co-producer on James Cameron's multiple Oscar®-winning film TITANIC and as an executive producer on THE MATRIX REVOLUTIONS and THE MATRIX RELOADED.

Dario Bergesio (Producer)

Dario Bergesio is an international film producer & distributor working in the industry for almost three decades. Bergesio has established multinational companies which cooperate with independent and major film studios, distributing over fifty award winning motion pictures. Among them: THE LIVES OF OTHERS, Michael Moore's CAPITALISM, THE WOMAN IN BLACK and Ron Howard's RUSH. Bergesio started his career at Miramax in 1992 and worked as an actor in THE TALENTED MR. RIPLEY directed by the late Anthony Minghella. He lives in Hong Kong and Los Angeles, California.

Josh Jeter (Producer)

Josh Jeter was born in Turlock, California. Prior to A HIDDEN LIFE, Josh worked with Terrence Malick on VOYAGE OF TIME. Before film, Josh practiced law in San Francisco and Chennai, India.

Elisabeth Bentley (Producer)

Elisabeth Bentley began working to bring the story of Franz Jägerstätter to the screen in 2006. Previous films include BEAUTIFUL DARLING (2010) about Warhol superstar Candy Darling, and NANKING (2008). Bentley has been nominated for a WGA Award and shortlisted for the Documentary Oscar. In 2019 Bentley founded Marginalia Pictures to bring the visions of non legacy filmmakers to the center.

Marcus Loges (Executive Producer)

Marcus Loges started his international film production career with ENEMY AT THE GATES, directed by Jean-Jacques Annaud in 2001. Based in Berlin, he has worked as a production manager on several films including Paul Greengrass' THE BOURNE SUPREMACY, V FOR VENDETTA and SPEED RACER, directed by the Wachowskis. He has been a producer on diverse films including THE CUT, directed by Faith Akin, Roland Emmerich's ANONYMOUS, CLOUD ATLAS and A HOLOGRAM FOR THE KING from filmmaker Tom Tykwer as well as the Netflix series SENSE8. He is currently producing the hit international German TV series BABYLON BERLIN.

Adam Morgan (Executive Producer)

Adam is an entrepreneur and musician living in Austin, TX.

Bill Pohlاد (Executive Producer)

Academy Award-nominated filmmaker and founder and CEO of River Road Entertainment, Bill Pohlاد has been making films for over two decades. Starting as a writer/director in the late 1980's, Pohlاد spent most of the following years producing. His credits include the Academy Award-winning Best Picture 12 YEARS A SLAVE, directed by Steve McQueen, and Terrence Malick's THE TREE OF LIFE. In addition, Pohlاد produced Sean Penn's INTO THE WILD, Jean Marc Vallée's WILD, and Doug Liman's FAIR GAME. Pohlاد also served as executive producer on numerous films including Ang Lee's Academy Award-winning epic BROKEBACK MOUNTAIN, Robert Altman's PRAIRIE HOME COMPANION, J.A. Bayona's A MONSTER CALLS and numerous feature documentaries. In 2014, Pohlاد returned to the director's chair with LOVE & MERCY, which was

released to critical acclaim, receiving two Golden Globe nominations and topping numerous critics' lists for 2015.

Yi Wei (Executive Producer)

Yi Wei is a financial professional previously working with Citibank China and a partner at Nasser Capital Private Equity with a focus in Asia commodities. Recently partner and contributor in New Work Media Hong Kong agency for intergovernmental relations with China. Ms Wei is a graduate from Westminster School and University College London.

Charlie Wobcken (Executive Producer)

Charlie Wobcken is CEO of Studio Babelsberg and managing director of Studio Babelsberg Motion Pictures and Babelsberg Film. Studio Babelsberg, founded in 1912, is the world's oldest large-scale studio complex and one of Europe's leading service providers for feature films and TV productions. Wobcken's co-producer credits include V FOR VENDETTA, CASINO ROYALE, THE COUNTERFEITERS, VALKYRIE, THE INTERNATIONAL, THE READER, INGLOURIOUS BASTERDS, THE GHOST WRITER, ANONYMOUS, HANNA, THE MONUMENTS MEN, BRIDGE OF SPIES, and A CURE FOR WELLNESS. Wobcken's further credits as associate and executive producer include AEON FLUX, BLACK BOOK, as well as Wes Anderson's THE GRAND BUDAPEST HOTEL.

Christoph Fisser (Executive Producer)

Christoph Fisser is COO of Studio Babelsberg and managing director of Traumfabrik Babelsberg and Babelsberg Film. Fisser's co-producer credits include THE COUNTERFEITERS, THE INTERNATIONAL, THE READER, INGLOURIOUS BASTERDS, ANONYMOUS, HANSEL & GRETEL: WITCH HUNTERS, UNKNOWN, and THE BOOK THIEF. Most recently, he served as co-producer on BRIDGE OF SPIES, THE HUNGER GAMES: MOCKINGJAY, CAPTAIN AMERICA: CIVIL WAR, THE GIRL IN THE SPIDER'S WEB as well as Elizabeth Banks' upcoming CHARLIE'S ANGELS. His further credits as executive producer include MEN & CHICKEN, THE VOICES, and Wes Anderson's THE GRAND BUDAPEST HOTEL. He is currently producing the German feature film TRAUMFABRIK.

Henning Molfenter (Executive Producer)

Henning Molfenter is managing director of Studio Babelsberg Motion Pictures and the production company Babelsberg Film. He started in Babelsberg in 2001 as executive producer of Roman Polanski's award-winning film THE PIANIST. Before his appointment in Babelsberg Molfenter had worked in the U.S. film industry on titles including MAN ON THE MOON AND THE PEOPLE VS. LARRY FLYNT, directed by Milos Forman. Molfenter's credits include THE CONSTANT GARDENER, THE COUNTERFEITERS, V FOR VENDETTA, THE BOURNE SUPREMACY, THE BOURNE ULTIMATUM, VALKYRIE, THE READER, THE GHOST WRITER, UNKNOWN, CASINO ROYALE, AEON FLUX, NINJA ASSASSIN, THE MONUMENTS MEN, A CURE FOR WELLNESS, THE HUNGER GAMES: MOCKINGJAY, CAPTAIN AMERICA: CIVIL WAR, THE GRAND BUDAPEST HOTEL, THE GIRL IN THE SPIDER'S WEB as well as Elizabeth Banks' upcoming CHARLIE'S ANGELS.

Joerg Widmer (Director of Photography)

JOERG WIDMER was born and raised in Tübingen, Germany. His skills and working with directors like Wim Wenders, Michelangelo Antonioni, Steven Spielberg, John Schlesinger, Roman Polanski and Tom Tykwer made him soon one of the best known Steadicam operators worldwide. He worked as a camera operator on French films including ELISA, LES ANGES GARDIENS and AMERICAN WEREWOLF IN PARIS.

As a Director of Photography, his film BUENA VISTA SOCIAL CLUB directed by Wim Wenders, turned out to be a huge success and was nominated for an Academy Award. Joerg enjoyed also working as a 2nd unit Director of Photography on movies such as BABEL, TREE OF LIFE and THE BEAUTY AND THE BEAST.

Sebastian Krawinkel (Production Designer)

Sebastian Krawinkel has extensive experience as a production designer of feature films. He studied product design at the Art Center College of Design in Vevey, Switzerland. His career in movies began in 1999 when he was hired as art director for GANGSTER NO. 1. Work on huge international productions soon followed, including THE BOURNE SUPREMACY and FLIGHT PLAN. His work on V FOR VENDETTA, THE BOURNE ULTIMATUM, and INGLOURIOUS BASTERDS, and was recognized with nominations for Best Art Director at the Art Directors Guild Awards. On ANONYMOUS, directed by Roland Emmerich, Krawinkel received his first credit as production designer and was nominated for Excellence in Production Design by the ADG. He also designed A MOST WANTED MAN, HITMAN: AGENT 47, and MECHANIC: RESURRECTION before collaborating with Terrence Malick on A HIDDEN LIFE. Filming this movie in the Trentino-Alto Adige region of Italy provided a tremendous canvas for Krawinkel and he particularly enjoyed designing village and field sets with their spectacular mountain backdrop.

Rehman Nizar Ali (Film Editor)

Rehman Ali was born in Hyderabad, Pakistan and has lived in Texas for most of his life. Rehman studied film at the University of Texas at Austin and initially started working on television projects, including the Jerry Bruckheimer produced MARSHAL LAW TEXAS, which aired on TNT. Since focusing full-time on feature narrative films, Rehman has worked with Terrence Malick for over seven years on KNIGHT OF CUPS, SONG TO SONG, VOYAGE OF TIME and most recently A HIDDEN LIFE. He is currently in pre-production for his first feature film.

Joe Gleason (Film Editor)

Born and raised in the Midwest heartland, Joe Gleason earned a film degree at the University of Notre Dame, where he first encountered the films of Terrence Malick. After graduation, he spent several years working with the People of Praise Christian community, creating marketing videos for Christian schools, businesses and educational outreaches across the country. In 2016, he moved to Texas to work with Terrence Malick. A HIDDEN LIFE is the first feature film he has edited.

Sebastian Jones (Film Editor)

Sebastian Jones is a filmmaker from South Florida. He studied film at the University of Central Florida before moving to Austin, Texas to work with director Terrence Malick on projects such as KNIGHT OF CUPS, VOYAGE OF TIME, SONG TO SONG and A HIDDEN LIFE. He now resides in Brooklyn, New York and most recently directed the film EVERYBODY'S EVERYTHING, a documentary feature on the life and death of the late musician Lil Peep, which premiered at SXSW in 2019.

James Newton Howard (Composer)

James Newton Howard is an 8-time Oscar nominee and one of the industry's most versatile and in-demand composers. Credited with over 140 motion picture and television scores, Howard's success reflects the experiences of a rich musical past. Beginning his classical training as a pianist at age

four, it was his early work in the pop/rock arena that allowed him to hone his talents as a musician, arranger, songwriter and producer with some of pop's biggest names including Elton John, Crosby, Stills & Nash, Barbra Streisand, Rod Stewart, Bob Seger, Chicago, Toto and Chaka Khan among many others. When he was offered his first film, HEAD OFFICE in 1985, he knew he had found his calling. Howard's long list of credits include both FANTASTIC BEASTS films, all four installments of THE HUNGER GAMES, MALEFICENT, THE DARK KNIGHT (for which he won the 2009 Grammy Award along with Hans Zimmer), I AM LEGEND, BLOOD DIAMOND, KING KONG, BATMAN BEGINS, SIGNS, THE SIXTH SENSE and PRETTY WOMAN. His upcoming film projects include Disney's JUNGLE CRUISE and the third installment of the FANTASTIC BEASTS franchise.

Lisy Christl (Costume Designer)

Lisy Christl began her career in Berlin, after graduating in Fashion from the Munich Masterclass. Her first feature film was THE CASTLE directed by Michael Haneke, with whom she has since collaborated with on CACHE, TIME OF THE WOLF and FUNNY GAMES. Christl's other feature credits include SHADOWS OF TMIE, CITY OF WAR: JOHN RABE, ANONYMOUS, WHITE HOUSE DOWN, INDEPENDENCE DAY: RESURGANCE. Her recent television work includes the sci-fi thriller television series COUNTERPART for Starz. Christl's next project is THE TURNCOAT directed by Florian Gallenberger. In 2009 she won the LOLA (German Film Award) for Best Costume Design for her work on CITY OF WAR: JOHN RABE.

Anja Dührberg (Casting Director)

Anja Dührberg, ICDN, BVC (Germany) began her career working in Theatre in Vienna and Berlin, until moving into film production in 1995. She started her own casting company in 1997, and her recent films are MY ZOE by Julie Delpy, A HIDDEN LIFE by Terrence Malick and THE CAPTAIN by (Robert Schwentke) nominated for 2018 ICDN International Casting Directors Award. She won the Casting Prize (Cologne Conference 2000) and is based in Cologne and Berlin.

Credits

FOX SEARCHLIGHT PICTURES Presents

In Association With

Elizabeth Bay Productions

Aceway Productions

Mister Smith Entertainment

Studio Babelsberg

Written and Directed By

Terrence Malick

Producer

Grant Hill, p.g.a.

Producer

Dario Bergesio

Producer

Josh Jeter
Elisabeth Bentley

August Diehl

Valerie Pachner

Maria Simon
Tobias Moretti
Bruno Ganz

Matthias Schoenaerts
Karin Neuhäuser
Ulrich Matthes

Executive Producers

Marcus Loges
Adam Morgan
Bill Pohlad
Yi Wei

Executive Producers

Christoph Fisser
Henning Molfenter
Charlie Wobcken

Director of Photography

Joerg Widmer

Production Designer

Sebastian Krawinkel

Edited By

Rehman Nizar Ali
Joe Gleason
Sebastian Jones

Music By

James Newton Howard

Costume Designer

Lisy Christl

Casting Director

Anja Dührberg

Co-Producer

Jini Durr

Associate Producers

Matt Bilski
Colton Williamson

Unit Production Manager

Miki Emmrich

1st Asst. Director
2nd Asst. Director

Scott Kirby
Dennis Becker

Portions of the letters between Franz and Fani Jägerstätter are taken from
Franz Jägerstätter: Letters and Writings from Prison, edited by Erna Putz (Orbis Books)

A co-production between Alto Adige Productions and Studio Babelsberg

Franz Jägerstätter
Fani Jägerstätter
Resie Schwaninger
Rosalia Jägerstätter
Fr. Fürthauer
Lorenz Schwaninger
Captain Herder
Waldland
Mayor Kraus
Judge Lueben
Bishop Fliesser
Eckinger
Trakl, the miller
Ohlendorf, the painter
Major Kiel
Warder Stein
Aunt Walburga
Lawyer Feldman
Nikolai
Rosi Jägerstätter
Maridl Jägerstätter
Loisi Jägerstätter
Spitz, the blacksmith
Policeman
Andro
Levan
Max
Ermin
Linz Sergeant
Captain Jürgen
Officer Kersting
Toni Strohofer
Maria, the widow
Fitz
Scharfrichter
Prosecutor Kleint
Judge Musshoff
Judge Ranft
Fr. Kreuzberg
Josef
Scharfrichter's Assistant
Martin
Rosi Jägerstätter (young)
Maridl Jägerstätter (young)
Hessler
Frau Pate
Sterz
Frau Schuster
Enns Officer

August Diehl
Valerie Pachner
Maria Simon
Karin Neuhäuser
Tobias Moretti
Ulrich Matthes
Matthias Schoenaerts
Franz Rogowski
Karl Marcovics
Bruno Ganz
Michael Nyqvist
Wolfgang Michael
Johannes Krisch
Johan Leysen
Martin Wuttke
Waldemar Kobus
Sophie Rois
Alexander Fehling
Dimo Alexiev
Ida Mutschlechner
Maria Weger
Aennie Lade
Mark Waschke
Felix Römer
Andro Sarishvili
Levan Khurtsia
Max Malatesta
Ermin Sijamija
Markus Schwärzer
Ulrich Brandhoff
Michael Steinocher
Leo Baumgartner
Maria Stadler
Oliver Pezzi
Alexander Radszun
Thomas Mraz
Dieter Kosslick
Bernd Hölscher
Christian Sengewald
Johannes Nussbaum
Leo Kunz
Moritz Katzmair
Amber Shave
Barabara Stampfl
Johannes Gabl
Katja Lechthaler
Max Mauff
Monika Lennartz
Horst Saller

1st Assistant Camera	Alex Sachariew
2nd Assistant Camera	Laura Naschlenas
Digital Imaging Technician	Christian Kuß
Asst. DIT	Stephan Schöbel
Camera PA	Stefan Knapp
Stills Photographer	Reiner Bajo
Stunt Supervisor	Jan Boehme
Additional Editors	Stephen Gamache Cole Slinker
1st Assistant Editor	Kelsey Hockmuller
Additional Editorial Assistance	Johnny Valencia Andrew Ellis Max Bowens Daniel Sheehan Titus Richard AJ Edwards
Casting Italy	Han & Oldenburg Casting Cassandra Han Bibiane Oldenburg Lorenzo Viti
Casting Associates	
Gaffer	Janosch Voss
Key Grip	Ilko Petkow
Electricians	Axel Scholz Volker Langholz
Production Accountant	Nina Büttner
Production Counsel	Peter Grossman Lichter Grossman Nichols Alder Feldman & Clark
Location Supervisor	Markus Bensch (LMGI)
Location Scout IT	Leo Baumgartner
Key Location Manager Tyrol	Andreas Kispert
Key Location Manager IT	Valeria Errighi
Key Location Manager GER	Simon Daniel
Location Coordinator	Michele Priano
Farming Advisor	Bernhard Pomella
Set Manager	Matthias Mayer
Asst. Set Manager	Tom Weingärtner
Set PA	Berit Glaser
Location PA	Klara Loges
Production Coordinator	Milena Bomalick

Assistant Production Coordinator	Dorthe Wølner-Hanssen
Assistant Production Coordinator	Ellie Kemps
Post-Production Coordinator	Kelsey Hockmuller
Production Secretary	Anna Brunstein
Assistants to T. Malick	Colton Williamson
	Beth Aavang
	Lisa Maria Kerschbaumer
Producer's Office LA	Neil Chestnutt
2nd 2nd Asst. Director/Crowd	Philipp Kramer
3rd Asst. Director/Base	Bobby McGee
3rd Asst. Director/Set	Sibel Koyuncu
Editorial Interns	Maud Bellaiche
	Emma Michalak
	Luke McKinnon
Re-Recording Mixer & Supervising Sound Editor	Brad Engleking
Additional Re-Recording Mixer	Stephen Urata
Assistant Re-Recording Mixer	Dustin Capulong
Sound Editors	Robert Kellough
	David Forshee
Foley Artist	Bastien Benkhelil
Foley Editor	Dusty Albertz
Re-Recording Mix Facilities	TBD Post
	Skywalker Sound
Colorist	Christian Kuß
DI Facilities	CinePost Berlin
Cinepost CTO	Thomas Ramin
Ambassador of Good Will	Alexandra Malick
Loop Group Supervisor	Shoshana Rae Stark
Loop Group Director/Dubbing Director	Elisabeth Scharang
Loop Group Boom Operators	Hans Broich
	Sarah May Handler
	Julia Sternthal
Loop Group Mixers	Albert Car
	Marius Ismael Mertens
	Philipp Mayer
	Johannes Schellhorn
Sound Recordings Assistant	Henning Backhaus
Background Voices	Stefan Fröhlich
	Michael Hertzberg
	Joshua Jadi

Supervising Art Director
Standby Art Director
Asst. Art Director
Art Dept. Coordinator
Set Decorator
Prop Master

Scenic Artist
Graphic Designer
Art Dept Researcher
Construction Set Dec
On Set Dresser
Key Set Dresser
Key Set Dresser Italy
Lead Dresser
Set Dressers

Asst. Prop Master
Standby Props
Assistant Standby Props

Production Sound Mixer
Boom Operator
Wild Track Recordist
Daily Sound Mixer

Costume Supervisor
Asst. Costume Designer
Costume Coordinator
Cast Costumers

Crowd Costume Coordinator
Crowd Costumer

Make-Up & Hair Designer
Key Make-Up & Hair Artist
Make-Up & Hair Artist
Make-Up & Hair - Crowd Coordinator
Daily Make-Up & Hair Artists

Thomas Nash

Steve Summersgill
Bryce Tibbey
Stefanie Uebelhör
Meredith Rowe
Yeşim Zolan
Peter Naguib

Enzo Enzel
Annika Kiel
Stefanie Hoffman-Kluge
Tim Timmermann
Philipp Hübner
Johanna Zey
Silke Bauer
Bülent Akgün
Konrad Betschart
Andrew Pasaol
Marcelo Alves

Diana Bors
Oliver Kuhlmann
Sebastian Hanusch

William Franck
Etienne Haug
Fabien Loucheur
Bernhard Joest-Daeberitz

Meike Schlegel
Katja Dotzauer
Henning Paulmann
Natalia Riede
Liz Kreyenberg
Susanne Stroh
Emily Abel

Waldemar Pokromski
Valeska Schitthelm
Claudia Humburg
Lisa Pfau
Ines Ransch
Dana Bieler
Irina Schwarz
Sabine Schumann
Heike Eger
Catja Monteleoni
Hedi Mayer-Hassler
Alisza Pfeifer
Isabella Krämer

Music Supervisor	Lauren Mikus
Additional Music By	Minna Choi Jon Guerra Valerie Strattan Guerra Bethan Kellough Xander Rodzinski Matthew Thomas
Featured Violin Performance By	James Ehnes
Orchestrations	Pete Anthony, Jon Kull, Philip Klein
Score Recorded and Mixed By	Shawn Murphy
Piano	Andrew Armstrong
Orchestra Leader	Thomas Bowes
Orchestra Contractor	Susie Gillis for Isobel Griffiths Ltd
Auricle Control Systems	Chris Cozens
Score Coordinator	Pamela Sollie
Music Preparation	JoAnn Kane Music Service
Score Recordist	John Barrett
Mix Assistant	John Prestage
Score Editors	Erik Swanson, David Channing
Score Recorded At	Abbey Road Studios, London UK
Score Mixed At	Air Lyndhurst Studios, London UK
VFX Supervisor	Antoine Durr
VFX Producer	Frank Kaminski
VFX Artists	Eva Wendler Brett Harding Marwin Wanek Willard Chan Jerome Thelia Scarlett Thiele Ali Kocar Esteban Garces Ye Bin Ahn Kelly Parrenas
Data Technician	
Monochrome Colorist	
Monochrome Artists	
Transportation Coordinator	Florian Haeger
Transportation Captain	Jan Bludau
Picture Vehicle Coordinator	Roman Pusch
Drivers	Robert Keller Darin Damjanow
For Studio Babelsberg	
Production Executive	Sonja B. Zimmer
Business Affairs	Katja Hörstmann
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Producer's Representative	Dennis Davidson DDA Consulting
Credits By	Prologue Films
Researchers	Susan Nickerson Dirk Burgdorf
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<p>Henryk Górecki <i>Kleines Requiem Für Eine Polka</i> Performed by the Polish Radio Symphony Orchestra</p>	

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Performed by the Polish National Radio Symphony Orchestra, conducted by Antoni Wit
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