

OFFICIAL SELECTION  CANNES 2003

LES FILMS DU LOSANGE, WEGA FILM and BAVARIA FILM present

ISABELLE HUPPERT

# TIME OF THE WOLF

(*LE TEMPS DU LOUP*)



A FILM BY MICHAEL HANEKE

Fiction • 35 mm • Scope • Color • Dolby SRD • DTS • 113 minutes

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# TIME OF THE WOLF

## SYNOPSIS

**W**hen Anna and her family arrive at their country home, they find it occupied by strangers. This confrontation is just the beginning of a painful learning process.

Nothing is as it was.

What began as the story of one family soon reveals itself as a widespread drama.

But it is also a legend, the story of a sacrifice, the story of a Saint.





# INTERVIEW WITH MICHAEL HANEKE

**What does the title of your new film refer to?**

It's taken from Codex Regius, the most ancient Germanic poem, and more precisely from « *Song of the Sightseer* », which describes the time before the « *Ragnarök* », the end of the world.

**What is troubling in TIME OF THE WOLF is that the narrative material makes one think of science fiction, yet the film doesn't resemble that genre at all. Any similarity to « fantasy », anything that is futurist, is absent. What remains is the « here and now », the pure present.**

I think in our society, everyone has thought at one time or another about the big catastrophe. For this, there's no need to watch television

every day. Whether it be about a war, a terrorist act, an ecological or cosmic catastrophe doesn't change much. That's not important. The only productive question can only be : « *What will be my reaction, and that of my neighbor ?* » What will we do when faced with such a fundamental change ? How thick is the veneer of our civilization ? To what point will our « *eternal values* » be able to hold on ? How will we behave with one another in such a case ? That's what I tried to tackle in **TIME OF THE WOLF**. I wanted to make a film clear of spectacular aspects of the « *catastrophe movie* » genre.

**The extreme existential situation is a recurring motive in your films. You always treat these situations as if they were everyday, evident, banal.**

When extreme situations are shown in cinema, one can fall quickly into the trap of exaggeration. This exaggeration leads to implausibility. This renders the catastrophe consumable. That's what is to be avoided. This means the filmmaker has to reflect very precisely on the narrative means he uses to base the plausibility of his story. This means that everything which goes

beyond the audience's experience incites rapid consideration of the story as simple entertainment and distancing themselves from the film. The safest way to avoid this is precision.

**TIME OF THE WOLF is not linked to any specific place or time. Is it a film about Europe? Or is even this left uncertain?**

That question never entered my mind. I wanted this situation to be played out in a familiar environment - mine and that of the spectators - to heighten the potential of identification. I agree this model situation would manifest itself in a different way in another climatic or social situation. Like all my films, this story speaks of our hyper-industrialized world, of the superfluous society, and thus of those people who were able to settle comfortably in the conveniences of our world. I can only tell precise things about the above, because that's the domaine of my own experience, the experience which I have in common with the large majority of the cinema-going public. Everything that goes beyond this context would fall rather in the domaine of exoticism. But for me, those affected by the film are anyone who wants to be.

**A very simple question: does your film have a social concern?**

I don't have a message to send out, nor a formula for resolving the problem presented. This film is not didactic. It's an attempt to transpose things I have observed and to play with the dramatic possibilities of the question posed. If you see social concern as an attempt to perceive the other as a "you" to be taken seriously, then that doesn't bother me. But I hope that the situations represented are complex enough so as not to be reduced to a cliché.

*Interview : Stefan Grisseemann*



# TIME OF THE WOLF **CREW**

Director **Michael HANEKE**  
Screenplay **Michael HANEKE**  
Produced by **Margaret MENEGOZ – PARIS**  
**Veit HEIDUSCHKA - VIENNA**  
Image **Jürgen JÜRGES**  
Sound **Guillaume SCIAMA**  
**Jean- Pierre LAFORCE**  
Editing **Monika WILLI**  
**Nadine MUSE**  
Set Decoration **Christoph KANTER**  
Costumes **Lisy CHRISTL**  
Line Producers **Michael KATZ**  
**Margaret MENEGOZ**  
Co-Produced by **Michael WEBER**  
Production Manager (Austria) **Michael KATZ**  
Production Manager (France) **Nathalie NGHET**  
1st Assistant Director **Hanus POLAK**  
Script Supervisor **Jean-Baptiste FILLEAU**  
Casting (France) **Brigitte MOIDON**  
Casting Children (France) **Kris PORTIER DE BELLAIR**  
Casting (Austria) **Markus SCHLEINZER**  
Make up / Hairdresser **Waldemar POKROMSKI**  
Make up Isabelle Huppert **Thi Loan NGUYEN**

# TIME OF THE WOLF **CAST**

Anne **Isabelle HUPPERT**  
Mr. Azoulay **Maurice BENICHO**  
Ben **Lucas BISCO**  
Thomas Brandt **Patrice CHEREAU**  
Lise Brandt **Béatrice DALLE**  
Eva **Anaïs DEMOUSTIER**  
Georges **Daniel DUVAL**  
Mrs. Azoulay **Maryline EVEN**  
Koslowski **Olivier GOURMET**  
Arina **Rona HARTNER**  
Nathalie Azoulay **Florence LOIRET-CAILLE**  
Béa **Brigitte ROUAN**  
Policeman **Branko SAMAROVSKI**  
Young Runaway **Hakim TALEB**  
Jean **Thierry VAN WERVEKE**  
  
Armed Man **Michaël ABITEBOUL**  
Chalet Man **Pierre BERRIAU**  
Constantin **Costel CASCAVAL**  
Mrs. Homolka **Luminita GHEORGHIU**  
Water Seller **Franck GOURLAT**  
The Music Lover **François HAUTESSE**  
The Quarrelsome Woman **Maria HOFSTÄTTER**  
Chalet Woman **Valérie MOREAU**  
The Leader **Serge RIABOUKINE**  
Razor Blade Man **Claude SINGEOT**  
Chalet Child **Ina STRNAD**  
Marya **Adriana TRANDAFIR**

# TIME OF THE WOLF

## THE ACTORS

### THE CHILDREN

LUCAS BISCOUBE (10 years hold), ANAÏS DEMOUSTIER (14 years hold), HAKIM TALEB (14 years hold) are appearing on screen for the first time.



### MAURICE BENICHO

Maurice Benichou is perhaps best recently recognizable as the Box Man in Jean-Pierre Jeunet's **THE FABULOUS DESTINY OF AMELIE POULAIN**. His other recent credits include Jeanne Labrune's **SPECIAL DELIVERY**, Emmanuel Bourdieu's **CANDIDATURE**, Renaud Cohen's **ONCE WE GROW UP** and Olivier Ducastel & Jacques Martineau's **THE ADVENTURES OF FELIX**. Benichou also appeared in Michael Haneke's **CODE UNKNOWN**. His other recent film credits include Jean-Jacques Zillbermann's **MAN IS A WOMAN** and **NOT EVERYBODY'S LUCKY ENOUGH TO HAVE COMMUNIST PARENTS**, Eric Rochant's **THE PATRIOTS** and Costa-Gavras' **THE LITTLE APOCALYPSE**. Benichou's early credits include Joseph Losey's **ROADS TO THE SOUTH**, Henri Verneuil's **I AS IN ICARUS** and Jacques Fansten's **LITTLE MARCEL**. An accomplished stage actor, Benichou has appeared in numerous Paris productions, including Peter Brook's **THE CHERRY ORCHARD**. He will soon be seen in Richard Dembo's upcoming comedy **A CARP IN THE BATHTUB**.



### PATRICE CHÉREAU

An internationally-acclaimed director of films, theater and opera, Patrice Chéreau also occasionally acts in films. His acting credits include Tonie Marshall's **NEAREST TO HEAVEN**, with Catherine Deneuve and William Hurt, Andrzej Wajda's **DANTON**, Claude Berri's **LUCIE AUBRAC**, Michael Mann's **THE LAST OF THE MOHICANS** and Youssef Chahine's **ADIEU BONAPARTE**, in which he played **Napoleon**. As a director, Chéreau won this year's Berlin Silver Bear for Best Director for **SON FRÈRE (HIS BROTHER)**. His 2001 English-language film **INTIMACY** received Berlin's Golden Bear. In addition to filmmaking, Chéreau was director of the prestigious Theater des Amandiers during the 80s. 1988's **HAMLET** and several stagings of the works of Bernard-Marie Koltes are among Chéreau's numerous successes. His most recent Paris production is Racine's **PHAEDRE** with Dominique Blanc. Chéreau has been equally successful as a director of opera, notably associated with the works of Alban Berg, such as his 1979 staging of **LULU** and 1992's **WOZZECK**. Chéreau's 16-hour 1976 production of Wagner's Ring in Bayreuth has become legendary.

#### FILMOGRAPHY AS A DIRECTOR

2003 **HIS BROTHER (SON FRÈRE)**, 2001 **INTIMACY**, 1998 **THOSE WHO LOVE ME WILL TAKE THE TRAIN (CEUX QUI M'AIMENT PRENDRONT LE TRAIN)**, 1994 **QUEEN MARGOT (LA REINE MARGOT)**, 1987 **HOTEL DE FRANCE**, 1983 **THE WOUNDED MAN (L'HOMME BLESSE)**, 1978 **JUDITH THERPAUVE**, 1975 **FLESH OF THE ORCHID (LA CHAIR DE L'ORCHIDÉE)**.





## BÉATRICE DALLE

Since her 1986 debut in Jean-Jacques Beineix's **BETTY BLUE**, Béatrice Dalle has starred in over 20 films with the world's most prominent directors. Dalle's recent credits include Christophe Honoré's **17 TIMES CECILE CASSARD** (*Certain Regard - Cannes 2002*), Japanese director Nobuhiro Suwa's **H STORY** (*Certain Regard - Cannes 2001*) and Claire Denis' **TROUBLE EVERY DAY** (*Special Screening - Cannes 2001*). Dalle's other credits include Abel Ferrara's **THE BLACKOUT**, Bernard Murat's **DÉSIRÉ**, Diany Kurys' **A LA FOLIE (SIX DAYS, SIX NIGHTS)**, Claire Denis' **I CAN'T SLEEP**, Claude Lelouch's **LA BELLE HISTOIRE**, Jim Jarmusch's **NIGHT ON EARTH**, Jacques Doillon's **A WOMAN'S REVENGE**, Claire Devers' **CHIMERE** and Marco Bellochio's **LA VISIONE DEL SABBA (THE WITCH'S SABBATH)**. Dalle will soon be seen in C.S. Leigh's **PROCESS**.



## DANIEL DUVAL

For the past 30 years, Daniel Duval has worked extensively as an actor and director in French film and television. Among his film credits over the past 10 years are Alain Beverini's **TOTAL KHEOPS**, with Richard Bohringer and Marie Trintignant, Philippe Garel's **NIGHT WIND**, with Catherine Deneuve, Marion Vernoux's **LOVE, ETC.**, with Charlotte Gainsbourg, Sandrine Veysset's **WILL IT SNOW FOR CHRISTMAS ?** During the 70s and 80s, Duval worked primarily in films which he also directed. In 1974, he made his directorial debut with the award-winning **LE VOYAGE D'AMELIE**. 1976's **SHADOW OF THE CASTLES**, starring Philippe Leotard, won Moscow's Silver Prize. Duval's 1979 film **LA DEROBADÉ** won a Best Actress Cesar for Miou-Miou. His other directorial credits include 1981's **L'AMOUR TROP FORT**, starring Marie-Christine Barrault and Jean Carmet, and 1983's **EFFRACTION**, with Marlene Jobert and Bruno Cremer. Duval's short film **LE MARIAGE DE CLOVIS** won the Grand Prize at the prestigious Oberhausen Festival (*Germany*). Duval has also directed for and acted in numerous films and series for French television. Duval will soon be seen with Beatrice Dalle in C.S. Leigh's **PROCESS**.

## OLIVIER GOURMET

Olivier Gourmet received the Best Actor Award at the 2002 Cannes Film Festival for **THE SON / LE FILS** (*dir. Jean-Pierre & Luc Dardenne*). The Belgian actor's stirring performance also won him an **EFA Best Actor nomination**. Gourmet also appeared in the Dardenne Brothers' Palm d'Or - winning **ROSETTA** and **THE PROMISE**. Recent credits include Vincent Perez's **PEAU D'ANGE**, Benedicte Lienard's **A PIECE OF SKY**, Bertrand Tavernier's **LAISSEZ-PASSER / SAFE CONDUCT**, Jacques Audiard's **READ MY LIPS**, Dominique Cabrera's **THE MILK OF HUMAN KINDNESS**, Pascal Thomas' **MERCREDI, FOLLE JOURNEE** and Jean-Pierre Sinapi's **NATIONALE 7**. Other screen appearances include Patrice Chéreau's **THOSE WHO LOVE ME WILL TAKE THE TRAIN**, Cedric Klapisch's **MAYBE** and Eric Barbier's **TOREROS**. Gourmet will soon be seen in Bruno Podalydes' **THE MYSTERY OF THE YELLOW ROOM**, Chantal Akerman's **TOMORROW WE MOVE** and Marc Recha's **WHERE IS MADAM CATHERINE ? (LES MAINS VIDES)**.



## RONA HARTNER

Romanian-born Rona Hartner has worked in France since her starring role in the international success of Tony Gatlif's 1997 film **GADJO DILO**. For her performance, Hartner received Locarno's Best Actress, Brussel's Best Actress, Paris' Michel Simon Acting Prize and a Cesar nomination for Best New Actress. She recently starred in Jean-Francois Stevenin's **MISCHKA**, Christian Vincent's **SAVE ME**, Dante Desarthe's **COURS TOUJOURS (DAD ON THE RUN)** and Gatlif's **CHILDREN OF THE STORK**. She will soon be seen in James Ivory's **LE DIVORCE**, Calin Netze's **MARIA** and Alexy Wawera's **HOT HELL**. A classical theater actress, Hartner attended Bucharest's Academy of Dramatic Arts.



## BRIGITTE ROUAN

Brigitte Rouan not only starred in, but also directed and wrote 1997's **POST COITUM, ANIMAL TRISTE / AFTER SEX** (*Cannes - Certain Regard, EFA - Best Actress Nomination*) and 1990's **OUTREMER / OVERSEAS** (*Cannes - Certain Regard, Namur - Best Screenplay*). Her other film credits include 2001's **DE L'AMOUR / ALL ABOUT LOVE** (*dir. Jean-Francois Richet*), 1999's **DOWN WITH DEATH !** (*dir. Romain Goupil*), 1999's **VENUS BEAUTY INSTITUTE** (*dir. Tonie Marshall*), 1998's **WHY NOT ME ?** (*dir. Stephane Giusti*), 1997's **MARIE BAIE DES ANGES** (*dir. Manuel Pradal*), 1996's **UNPREDICTABLE NATURE OF THE RIVER** (*dir. Bernard Giraudeau*), 1992's **OLIVIER, OLIVIER** (*dir. Agnieszka Holland*) and 1991's **BAR DES RAILS** (*dir. Cedric Kahn*). Rouan has worked extensively in French television since the 1970s. In 2001, she wrote, directed and starred in **HIS MOTHER, THE WHORE**. Rouan's early film credits include films by Bertrand Tavernier' **LET JOY REIGN SUPREME**, Alain Resnais' **MON ONCLE D'AMERIQUE**, Claude Lelouch' **LES UNS ET LES AUTRES**, Laszlo Szabo' **THE WHITE GLOVES OF THE DEVIL**, Paul Vecchiali' **LE CAFE DES JULES** and Jacques Rivette' **OUT 1: NOLI ME TANGERE**. In 1986, she won the Cesar for Best Short Film for **GROSSE**, which she directed and starred in.

## ISABELLE HUPPERT

One of the world's most prominent actresses, Isabelle Huppert is acclaimed for the wide range of characters she has portrayed. Huppert received international praise as the sexually repressed title character in Michael Haneke's **THE PIANO TEACHER**. The stellar performance won her Best Actress awards at the Cannes Film Festival and the European Film Awards, as well as nods from the San Francisco Critics Circle, National Society of Film Critics, Los Angeles Film Critics Association and the Toronto Film Critics Association. Huppert's contrasting comic turn as the sharp-tongued spinster in François Ozon's **8 WOMEN** was applauded with ensemble actress awards at the Berlin Festival and the European Film Awards. Huppert's frequent collaboration with director Claude Chabrol has resulted in numerous Best Actress-winning performances: **NIGHTCAP / MERCI LE CHOCOLAT** (*Montreal Festival, Paris Lumiere*), **LA CEREMONIE** (*Cesar, Venice Festival*), **MADAME BOVARY** (*Moscow Festival*), **UNE AFFAIRE DE FEMMES** (*Venice Festival*) and **VIOLETTE** (*Cannes Festival*). Huppert's 30-year career has always sparkled with acting kudos. In two of her earliest roles, she won Best Actress at Cannes for **VIOLETTE** and Best Newcomer at the British Academy Awards for **THE LACEMAKER**. Since her first Cesar nomination in 1976 (*for Best Supporting Actress in ALOISE*), Huppert has received 11 Best Actress nominations for the coveted French Academy Award. A graduate of Paris' National Conservatory of Dramatic Arts, Huppert made her first film, Nina Companez's **FAUSTINE**, at age 16. Huppert's film career accelerated rapidly as she worked with acclaimed directors such as Chabrol, Bertrand Blier, Otto Preminger and Jean-Luc Godard. Although she has predominantly worked in French, Huppert played English-speaking roles in Hal Hartley's **AMATEUR**, Paul Cox's **CACTUS**, Curtis Hanson's **THE BEDROOM WINDOW** and Michael Cimino's **HEAVEN'S GATE**. An accomplished stage actress, Huppert recently ended a six-month tour in Sarah Kane's **4.48 PSYCHOSE** (*directed by Claude Regy*).

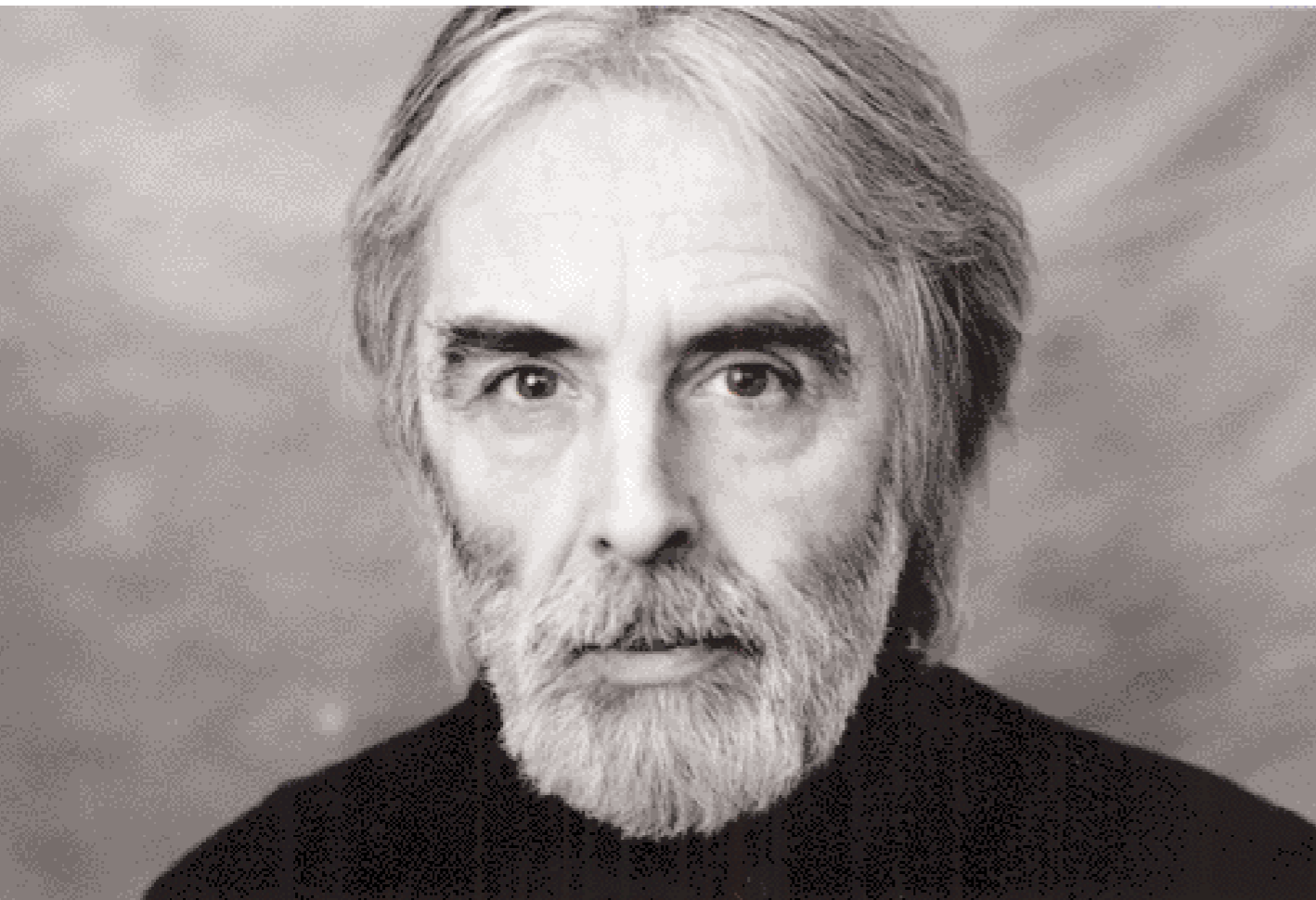
### SELECTED FILMOGRAPHY

2003 **TIME OF THE WOLF** (dir. Michael Haneke) • 2002 **THE PROMISED LIFE** (dir. Olivier Dahan) • **DEUX** (dir. Werner Schroeter) • **8 FEMMES** (dir. Francois Ozon) • 2001 **THE PIANO TEACHER** (dir. Michael Haneke) • **COMEDY OF INNOCENCE** (dir. Raoul Ruiz) • 2000 **NIGHTCAP / MERCI POUR LE CHOCOLAT** (dir. Claude Chabrol) • **LES DESTINÉES SENTIMENTALES** (dir. Olivier Assayas) • **THE KING'S DAUGHTER / SAINT-CYR** (dir. Patricia Mazuy) • **FALSE SERVANT** (dir. Benoit Jacquot) • 1999 **MODERN LIFE** (dir. Laurence Ferreira-Barbosa) • **NO SCANDAL** (dir. Benoit Jacquot) • 1998 **THE SCHOOL OF FLESH** (dir. Benoit Jacquot) • 1997 **THE SWINDLE** (dir. Claude Chabrol) • **LES PALMES DE MONSIEUR SCHUTZ** (dir. Claude Pinoteau) • 1996 **THE ELECTIVE AFFINITIES** (dir. Paolo & Vittorio Taviani) • 1995 **LA CEREMONIE** (dir. Claude Chabrol) • 1994 **LA SEPARATION** (dir. Christian Vincent) • **AMATEUR** (dir. Hal Hartley) • **THE FLOOD** (dir. Igor Minayev) • 1992 **AFTER LOVE** (dir. Diane Kurys) • 1991 **MADAME BOVARY** (dir. Claude Chabrol) • **MALINA** (dir. Werner Schroeter) • 1990 **A WOMAN'S REVENGE** (dir. Jacques Doillon) • 1988 **UNE AFFAIRE DE FEMMES** (dir. Claude Chabrol) • **MIGRATIONS** (dir. Alexandar Petrovic) • **THE POSSESSED** (dir. Andrzej Wajda) • 1987 **MILAN NOIR** (dir. Ronald Chammah) • **THE BEDROOM WINDOW** (dir. Curtis Hanson) • 1986 **CACTUS** (dir. Paul Cox) • 1985 **ALL MIXED UP** (dir. Josiane Balasko) • **SINCERELY CHARLOTTE** (dir. Caroline Huppert) • 1984 **LA GARCE** (dir. Christine Pascal) • 1983 **MY BEST FRIEND'S GIRL** (dir. Bertrand Blier) • **THE STORY OF PIERA** (dir. Marco Ferreri) • **ENTRE NOUS / COUP DE FOUDRE** (dir. Diane Kurys) • 1982 **THE TROUT** (dir. Joseph Losey) • **PASSION** (dir. Jean-Luc Godard) • 1981 **COUP DE TORCHON** (dir. Bertrand Tavernier) • **DEEP WATER** (dir. Michel Deville) • 1980 **LADY OF THE CAMELIAS** (dir. Mauro Bolognini) • **THE HEIRESSSES** (dir. Marta Mesaros) • **HEAVEN'S GATE** (dir. Michael Cimino) • **LOULOU** (dir. Maurice Pialat) • 1979 **EVERY MAN FOR HIMSELF** (dir. Jean-Luc Godard) • **THE BRONTE SISTERS** (dir. Andre Techine) • 1978 **VIOLETTE** (dir. Claude Chabrol) • 1977 **THE LACEMAKER** (dir. Claude Goretta) • 1976 **LITTLE MARCEL** (dir. Jacques Fansten) • **THE JUDGE AND THE ASSASSIN** (dir. Bertrand Tavernier) • 1975 **ROSEBUD** (dir. Otto Preminger) • **ALOISE** (dir. Liliane de Kermadec) • 1974 **LES VALSEUSES** (dir. Bertrand Blier) • 1972 **CESAR AND ROSALIE** (dir. Claude Sautet) • **FAUSTINE** (dir. Nina Companez)



# TIME OF THE WOLF

## MICHAEL HANEKE



### Writer-Director

Nationality: Austrian. Born: 1942, Munich.

Studied philosophy, psychology and theater in Vienna.

1973 - 1989 : worked in German language theater and television.

Since 1989 : film writer-director; stage director working in Vienna, Berlin, Munich, Stuttgart, Dusseldorf, Frankfurt, Hamburg.

2003 **TIME OF THE WOLF**

2001 **THE PIANO TEACHER**

Cannes - Grand Jury Prize

Cannes - Best Actress (*Isabelle Huppert*)

Cannes - Best Actor (*Benoit Magimel*)

2000 **CODE UNKNOWN**

Cannes - Official Competition - Ecumenical Prize

1997 **FUNNY GAMES**

Cannes - Official Competition

Chicago - Silver Hugo Award

Flanders - FIPRESCI Prize

Biarritz - Ensemble Achievement Award

Berlin - Konrad-Wolf Prize

1994 **71 FRAGMENTS OF A CHRONOLOGY OF CHANCE**

Cannes - Directors' Fortnight

Chicago - Golden Hugo Award

Sitges - Best Film, Best Screenplay, Critics' Prize

1992 **BENNY'S VIDEO**

Cannes - Directors' Fortnight

FIPRESCI Prize of the Year (*Felix Awards*)

1989 **THE SEVENTH CONTINENT**

Cannes - Directors' Fortnight

Locarno - Bronze Leopard







Das ist ein Bild der Landschaft, die ich im Jahre 1494 in der Stadt  
 Köln gesehen habe. Die Stadt ist im Vordergrund zu sehen, die  
 Kathedrale ist die größte Kirche der Stadt. Die Landschaft ist  
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 schön und die Kathedrale ist die größte Kirche der Stadt.  
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 und die Luft ist sehr rein. Die Stadt ist sehr schön  
 und die Kathedrale ist die größte Kirche der Stadt.

Albrecht Dürer