POET LOVER KILLER

JACK

A FILM BY ELISABETH SCHARANG
PICTURE TREE INTERNATIONAL PRESENTS

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ORIGINAL SOUND BY................................................................. WILLIAM EDOUARD FRANCK
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PRODUCTION MANAGEMENT BY............................................... KARIN SCHMATH
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PRODUCER...................................................................................... DIETER POCHLATKO

CAST

JACK UNTERWEGER.......................................................................... JOHANNES KRISCH
SUSANNE SONNMANN..................................................................... CORINNA HARFOUCH
MARLIES HAUM............................................................................... BIRGIT MINICHMAYR
CHARLOTTE........................................................................................ SARAH VIKTORIA FRICK
PSYCHOLOGIST ZIEHOFER................................................................. PAULUS MANKER
PUBLISHER BASTIAN WOLF............................................................ SAMI LORIS
JACK’S MOTHER................................................................................ INGE MAUX
MARLENE........................................................................................... VALERIE PACHNER
INSPECTOR ROCHL.......................................................................... BIRGIT LINAUER
INSPECTOR ANDRES...................................................................... MICHAEL FUITH
NEUMANN.......................................................................................... ERNST STÖTZNER
ET AL.

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One winter’s night a girl freezes to death after suffering brutal injuries. Jack is convicted of her murder. When released from prison 15 years later, he becomes an acclaimed writer and well-known ladies’ man, and Vienna’s society celebrates his example of successful social rehabilitation. But questions arise when more and more prostitutes are being found dead. Can a man change that fundamentally?

From murderer of a woman to ladykiller, from jailbird poet to society darling – Jack Unterweger was the talk of the town in early 1990’s Vienna. His suicide following the conviction for multiple murder left many questions unanswered, and 20 years later, his story has not lost any of its mystery. Focusing on the enigmatic title character, Elisabeth Scharang (In Another Lifetime) presents a breath-taking and haunting psychograph.
One winter’s night a girl freezes to death after suffering brutal injuries. Jack is convicted of her murder and sentenced to life imprisonment. In prison, he channels his criminal past and gloomy thoughts into poems and literary essays and even writes a novel. He tries to maintain his connection to the outside world by writing to various women, who he charms with his words. His typewriter paves him the way to freedom.

When he is given an early release after 15 years, he goes from being a “jailbird poet” to a real “ladykiller” and darling of Vienna’s society. In addition to his various flirtations and sexual encounters, Jack expects his affair with the architect Susanne to open the doors to high society – that’s where he wants to be, right at the top. Jack is passed around like a trophy. He appears on TV talk shows, the liberal bourgeoisie adorn themselves with the rehabilitated woman killer and his novel sells well. Will he be able to seize this chance? Is there a way back once one has crossed the line and killed a person?

When Jack’s mother unexpectedly shows up on his doorstep, his new image cracks. A series of rumours about him start to spread and Jack cannot do anything to stop them. He may know the rules of the game in prison, but he knows very little about the rules of the cultural jet set and the media world. The atmosphere is on the verge of souring once and for all when several prostitutes fall victim to a mysterious murderer. These murders hit the headlines of every newspaper and both the police and the press direct their attention to one chief suspect: Jack.

“Once a murderer, always a murderer?”, Jack asks his new friends. They cannot answer his question. The white-suited dandy is let down by his entourage.

For Jack, the issue of his guilt or innocence becomes a matter of life and death. Has he really killed eleven women since being released from prison? Or is Jack just a perfect fit for the profile of serial killer in the eyes of the public and the authorities?

JACK is the second feature film by writer, dramaturge, filmmaker and radio journalist Elisabeth Scharang (“In Another Lifetime”). Following the TV movie “Franz Fuchs – Ein Patriot”, this is her second adaptation of a spectacular case from Austrian criminal history. The plotline of the film is fictional, but the key elements are based on the case of the writer and woman killer Jack Unterweger. The result is a breath-taking and haunting psychograph featuring Johannes Krisch as Jack and co-starring Corinna Harfouch, Birgit Minichmayr, Sarah Viktoria Frick and Paulus Manker.

Jack Unterweger was accused of the murder of eleven women in 1992 and after a trial based on circumstantial evidence, he was found guilty of nine of the murders in 1994. A few hours after his verdict was announced, Unterweger hanged himself in his cell. As a result, it was not possible to appeal the verdict, meaning that it was not legally valid.

»Before you judge a man, step into his shoes and walk down the street in them. «
THE STORY

I don’t know whether Jack Unterweger really committed the eleven murders that he was tried for in Graz in 1992. I’d like to know for sure. Because eleven women died, and the suspect as well. And because I want to know that I live in a country which adheres to the rule of law, a country where the judicial authorities – when in doubt – will do everything within their power to give the accused a fair trial.

After two years of research (2008-2010) I had everything I needed to make a major documentary. But I still didn’t have the main character. He had killed himself in 1994 after being convicted by the trial court. But he was the key to the story.

After working on it for another year and after three attempts to shift Jack Unterweger’s story into the fictional realm, I was on the verge of giving up. I just couldn’t capture the fascinating aura of the main character. So I went back to the beginning: to the first murder in 1974, which Jack Unterweger had confessed to and been convicted of. The first victim, the issue of guilt and how Jack dealt with his guilt has become the driving force behind my story.

From that moment on, I broke away from the facts and developed my own interpretation of events. I approached this man – whom I had met shortly after his release from prison – through the female characters. While writing, I recalled my four meetings with the real Jack Unterweger in the early 1990s and this helped me to avoid the pitfalls of clichés and myths. Unterweger was a projection surface, reflecting everything people wanted to see in him: jail buddy, actor, lover, poet, victim and offender. The ideal main character for any story, really. But this story actually happened.

Is it different writing a story based on a real person? Yes.

Particularly regarding the visibility of this project.

Each and every Austrian has an opinion on Jack Unterweger and as soon as I mention his name, the views spit forth like an eruption of lava.

In June 2014 I finished the final version of the script.
ELISABETH SCHARANG — DIRECTOR’S STATEMENT

CAST / JOHANNES KRISCH
I’d been in touch with him about this part over a period of five years. I wanted him to play Jack. I’d known this ever since we’d worked together on my last feature film “In Another Lifetime”. And he knew it too. This is his part, even though he has a completely different personality.

But Johannes can disappear behind a mask – he can transform. And I knew he trusted me to push the boundaries, to explore the options and get the most out of every situation – be it emotions, surprising moments or intensity.

CAST / CORINNA HARFOUCH
I wanted to see her at the side of Johannes Krisch. On our very first day of shooting, we filmed the scene where she first encounters Jack and I was in heaven. She and Johannes Krisch entered a bubble, which I guess you could call “art”. It was a magic moment and that’s precisely the reason I make films.

Corinna Harfouch didn’t have any preconceived ideas about the real events. She had never heard of Jack Unterweger before. This really helped and it motivated me even more to give this film a plotline that is accessible to audiences around the world, even if they don’t know anything about the historical background.

Corinna’s part is based on Unterweger’s secret lover, the wife of an Austrian industrialist.

CAST / BIRGIT MINICHMAYR
She plays a character that is directly based on a real person: In the 1990s Margit Haas was a journalist and a close friend of Jack Unterweger’s. A woman who moved in all social circles and felt just as at home in trendy nightclubs as in the world of pimps and prostitutes. In my long conversations with Margit, I discovered details about Jack’s personality that you couldn’t make up.

Margit Haas also visited us on the set. I imagine she must have felt as if she was entering a parallel universe when she saw our Jack standing there.

And as for Birgit Minichmayr – working with her was a longstanding wish of mine come true.
**MUSIC / NAKED LUNCH**
I had already worked with Oliver Welter and Herwig Zamernik, the frontmen of the Austrian pop band Naked Lunch, for my TV film “Franz Fuchs – Ein Patriot”. I knew that I needed Oliver Welter’s voice for JACK, that he would be able to translate the emotionality and inner turmoil of my main character into music in his own, unique way. The original soundtrack by Naked Lunch for this film is a piece of art in its own right. The lyrics and the music give us insight into Jack’s character that we wouldn’t have been able to access otherwise.

**CINEMATOGRAPHY / JÖRG WIDMER**
I’ve worked with different cinematographers for each of my films, since I like to tap into the different worlds of experience they bring with them. Jörg Widmer is one of the best steadycam operators in the world and worked with Terrence Malick on his last three films and with Wim Wenders on “Pina”. He feels at home in both European and American cinema and we’d been in contact regarding JACK for three years prior to the project. We came up with the style of this film together and it was a simple process. We spent several weeks watching movies we liked and that could provide some inspiration for JACK with the sound turned down. And then we created our own mix: the shiny material of Ryan Gosling’s jacket in “Drive”, the bold colours of the walls in Javier Bardem’s apartment in “Biutiful”, or the club where Edward Norton meets his friends in “25th Hour” before he has to go to prison. We chose a set design that couldn’t be pinned down to a particular era. And apart from the 70s-style clothing at the beginning of the film, the costumes were also not designed to reflect a certain period.
What intrigued you most about this character?

The fascinating thing about playing Jack Unterweger is that there are many unanswered questions about the life of this man. This is a real challenge, because it widens the scope of how to play this character. But I had the privilege of having plenty of time to prepare for this part.

How did you prepare for this part? Jack Unterweger isn’t alive anymore and a lot of documents have disappeared and can no longer be located.

I read everything by and about Unterweger. His writings, the opinions of psychological experts, his testimonies and the records of interrogations – and, all in all, it’s pretty tough material. It’s weird to read so much about a person without having known them. You get closer to the person through the writings. But it’s a long and exhausting process.

Jack Unterweger was convicted of one case of murder. But he never confessed to the other cases of murder. Do you believe that Jack Unterweger was guilty? Was it important for you to know whether he was guilty?

It goes without saying that this was a question I had to answer for myself in order to be able to play the character. But I’m not going to give away my verdict. It’s a fact that he committed a murder. And he was convicted of it. Only he and the victims know the rest.

Jack Unterweger was a multifaceted person. While he was in prison, he received many letters from women who didn’t even know him and wanted to meet him and later helped him by paying for his rent, for example. Do you understand this phenomenon of writing letters to a stranger who is a convicted murderer?

Having prisoners as pen friends is quite common – so Jack Unterweger wasn’t an isolated case. But Jack Unterweger had a particular charisma and a huge impact on women. I think that many of those women found it exciting to “play with fire”. It’s interesting and controversial to support someone who once killed a person. I imagine it was thrilling to take a risk and get a taste of danger. After Jack Unterweger was released from prison, this stigma still clung to him. Even when he didn’t actively “dally” with this image, it was part of every conversation about him.

Jack Unterweger was very popular with the Vienna jet set. He was invited to intellectual talk shows like Club 2 and gave readings of his books. But then they all dropped him just like that. Do you think they made too hasty a judgement about him?

The presumption of innocence is very important to anyone, not only Jack Unterweger. If someone is convicted of a crime, then naturally they are guilty. Jack Unterweger was convicted of one case of murder. But not of the others. [Editor’s note: Unterweger committed suicide before the verdict of the trial court could become final.] So the presumption of innocence is still relevant here and has to be respected. He never confessed. Even if he confessed to Dr Haller [editor’s note: psychiatric expert for the trial], it’s not relevant, because there are no recordings available.
I guess this is the core issue about this man: is he guilty or not guilty? We mustn’t forget that there was so much hype around him and he certainly dallied with this image. Maybe the course of events got out of his control. We’ll never know.

**What fascinated you about Elisabeth Scharang’s project about Jack Unterweger?**

I found the project intriguing because it’s not a documentary. It’s a story in its own right which is based on the life of Jack Unterweger and sometimes deviates from reality. I like that.

*Interviewed by Tiziana Arico*
Interview with the Producer Dieter Pochlatko

Dieter Pochlatko on shooting Jack and his relationship to Jack Unterweger.

Jack is not the first film about Jack Unterweger that Epo-film has produced.

In 1988 I produced a film about Jack Unterweger: “Fegefeuer oder die Reise ins Zuchthaus” (“Purgatory or the Journey to Jail”), directed by Willi Hengstler. It was a biographical film with a focus on Jack Unterweger’s childhood – the mother who left her son with his grandfather; the grandfather who was a drunk and physically abused the boy; the American father who went back to the USA shortly after the war. Jack Unterweger, born in 1950, was the product of a liaison between a Viennese woman and a member of the Allied forces, which were occupying Vienna at that time. The film was based on Unterweger’s novel, which undoubtedly does have certain literary qualities. The film also contributed to the debate regarding the reform of penal law in Austria. The year after the film was released, Karl Schreiner, who was then the director of Stein prison, and Christian Boda, who was Minister of Justice, introduced mitigating measures to the penal system. Jack Unterweger was given early release in 1990.

You knew Jack Unterweger in person. How did you meet him?

Shortly after he was released, he contacted me and said he found Willi Hengstler’s film far too tame and suggested: “Let’s make the real thing now.” He wanted to make a film about the red-light scene and had started to do some research in Linz. He assured me that he had access to all areas of the world of pimps and prostitutes. So I visited him in his apartment in Vienna, where the walls were covered in racy nude pictures – I don’t know, somehow the pictures were disgusting. That’s when I first thought to myself: “This guy is really weird.” And he was cold as ice. When he fled Austria to escape arrest, I was abroad. My wife, who was home alone with our little children, went to stay with her mother because she was afraid he would come and seek refuge in our house. It all seems so unreal looking back on it now. We were about to make a film together. We had a script, we’d been corresponding with each other and applied for funding from the Austrian Film Institute to develop the project. It was really happening. But I withdrew from the project before he was arrested. At some point I’d started to feel uneasy about the whole thing. You really need to trust someone to make a film with them and I didn’t trust him, to be honest.

And now Jack Unterweger is back in your life again.

Yes, clearly he’s haunting me (laughs). I visited him three times in the Stein prison. He was a man with a very strong will. But he was dangerous. I know that for sure, but I don’t know whether he was guilty of those murders he was charged with. We’ll never know. They might be able to find out using today’s forensic methods. In her film, Elisabeth Scharang also addresses the methods of investigation back then. Everything seems so old-fashioned, although it was only 20 years ago. It was the early days of DNA analysis and the DNA samples used in the trial weren’t really viable – we know that today. They wanted to get rid of him back then and today no one will go near the case. And now, many years later, we’re bringing a film to the screen that is based on Unterweger’s story and provides a very nuanced and bold interpretation of events.

Interviewed by Karin Schiefer for Austrian Films. (shortened version)
OLIVER WELTER ON THE MUSIC FOR JACK – NAKED LUNCH

JACK was and is a stroke of luck. A wonderful stroke of luck for us to be commissioned to compose the score and create the soundtrack to the film. A wonderful stroke of luck because working on the music for JACK was a purely hedonistic and joyful process. It was just a wonderful stroke of luck to work in an atmosphere that was free of the endless discussions and disputes that can arise whenever the crew – the director, editor and/or producer – find flaws in the film, which is still “silent” at that point. They might find flaws in the story itself, flaws in the narrative or flaws in the intensity of certain scenes and so on and so forth. So if you’re working on a film and the director, editor and/or producer spot flaws or even weaknesses in the film, creating the music for that kind of project, for that kind of film, will be a tenacious struggle every step of the way instead of a hedonistic and joyful activity. Because when this happens, everybody expects the music to conceal the flaws, to gloss over them with sounds and tones. But this hardly ever works. The music, the score, the soundtrack to a film can never compensate for possible flaws and conceal the shortcomings of a film. Never.

And so JACK was and is an amazing stroke of luck for us, because we didn’t have to cover up anything with our soundtrack; there was nothing to conceal and nothing to improve. We were already impressed by Elisabeth Scharang’s script, the story itself, the plot and the melody of the language. And then the challenging, intense and haunting nature of the first scenes we saw, the brilliant cast, the meticulously developed psychology of the characters, the excellent cinematography and the boundless trust that author and director Elisabeth Scharang put in us and our work made life so easy and transformed this project into a wonderful stroke of luck. We were given free rein in our choice of music, total freedom as we composed and produced the soundtrack. All we had to do was to lay our music over the images. We just had to let the narrative, the plot and the events in the film carry us. No conditions were imposed on us and we weren’t limited by any silly score-composing rules. We were free to work as we pleased. Hedonistically and joyfully. This means that we had the opportunity to make the insanity of the opening scene even more insane with a totally crazy and excessive piece of music like ‘Weeping Dog’; we had the opportunity to intensify – if it was even necessary – the oppressive atmosphere in certain sequences of the film with our seemingly classic, yet electronic approach to scoring; we had the opportunity to accentuate one of the few happy and content days in the life of the film’s main character Jack Unterweger with ‘The Sailor’; and we were even able to take the helm without asking and had the opportunity to be loud and hysterical at the end of the film – because that’s what the film demanded – with ‘Weeping Dog End’, which we recorded in a duet with the outstanding lead actor Johannes Krisch. While working on this soundtrack, we had the chance to do everything. We were allowed to do everything.

‘Just do it’, we were told. And that’s what we did. With hedonistic joy.

JACK – a wonderful stroke of luck for us.
THE CASE

JACK UNTERWEGER
A CHRONOLOGY OF INFORMATION AND FACTS
ON THE REAL CRIMINAL CASE

Jack Unterweger was accused of killing eleven women and of the premeditated assault of another woman. Three of the murders were committed in L.A., one in Prague and seven in various places in Austria from 1990 to 1992. Jack Unterweger was viewed as the first transnational serial killer.

On 28 June 1994, at around 9 p.m., Jack Unterweger is found guilty in Graz/Austria of nine murders. He is sentenced to life imprisonment. The judge orders him to be committed to a special facility for dangerously disturbed criminals.

He is acquitted in two cases. The verdict of the jury is not unanimous: two members of the jury move for acquittal in all cases of murder. Immediately after the verdict is announced, Jack Unterweger motions for mistrial and appeal.

In the main trial Jack Unterweger goes on record as saying: “I am not guilty of the eleven cases of murder and I am also not guilty of premeditated assault on Ms Z.” He also said: “I am innocent and do not have to beg for a lenient sentence.”

In the night of 28 June 1994 Jack Unterweger hangs himself in his brightly lit cell from a curtain rod with the laces of his trainers and the drawstring of his sweatpants.

As a result, the verdict that had been announced a few hours earlier never became valid.

Anyone who tries to examine the main trial and the verdicts of the court in the case Jack Unterweger will soon hit a brick wall. In the basement of the regional criminal court in Graz there are huge wooden cabinets where Jack Unterweger’s files are stored. Or at least the parts that still exist. The minutes of the main trial reference a folder of slides with additional texts – but they are nowhere to be found.

There are media reports from when the trial was in progress referring to a “knot expert’s opinion” that incriminated Unterweger. But an actual official report written by an expert does not exist. There is only the witness statement of the US citizen Lynne Herold. In the minutes, she is listed as forensic physician of the district of L.A.

In her witness statement in Graz, Lynne Herold refers to written documents that can no longer be found today in the basement of Graz criminal court. There is also no trace of the slides Lynne Herold used to compare the knots which killed the three women in the USA with the knots in one of the murders in Austria (the victim was last seen on 16 April 1991; her body was found on 21 May 1991 in Schottenwald woods, Vienna). The folders containing the slides which are mentioned in the minutes of the main trial are not among the files in the cabinet.

There are also other parts of the files missing; there are empty folders among the stacks of papers. There is a box containing music tapes with handwritten labels on them. It also contains photos of Jack Unterweger going about his private life.

In 1992 Jack Unterweger fled from Austria to Miami to escape arrest. The US authorities then arrested him.
One year earlier – the summer of 1991. Over the course of this summer, 40 prostitutes are murdered in the metropolitan area of Los Angeles. Jack Unterweger travels to the USA, to Los Angeles, to meet the film director Robert Dornhelm. Unterweger wanted Dornhelm to make a film about his life story. While Unterweger is in L.A., three women are murdered. Initially, the US authorities linked these murders to another case of homicide. The fourth murder, however, had been committed before Jack Unterweger arrived in Los Angeles. Blood and DNA tests carried out by the US authorities do not reveal any matches with the traces on the bodies. As a result, in 1992 the US authorities do not bring murder charges against Jack Unterweger. Instead, he is extradited to Austria. In Austria, Unterweger is convicted of the murders in the USA. In the other cases of murder that Jack Unterweger is accused of, the prosecution refers to the similarities between the methods used to kill the victims. The investigators also point out the movement profile which showed that Unterweger was near the crime scenes around the time of the murders. However, in several cases the exact time of the murder could not be determined, since the bodies were sometimes found months later. In the case of the Austrian murders, it was also impossible to establish the actual crime scene, because all of the bodies were found where they had later been dumped and not where the murders had been committed.

*put together by Maria Motter*
Jack Unterweger was born in 1950 in Judenburg/Styria. His mother was from Carinthia, his father allegedly an US officer in the Allied forces. In his novel “Fegefeuer oder die Reise ins Zuchthaus” (“Purgatory or the Journey to Jail”), Unterweger describes his childhood and youth as brutal and loveless.

On 12 December 1974 Jack Unterweger kills an 18-year-old German girl in a small forest in a city in Southern Germany. The young woman had caught Unterweger and his girlfriend at the time while they were breaking into her parents' house. Unterweger made a confession when he was arrested.

In 1976, referring to this murder in 1974, Jack Unterweger says the following in the criminal court in Graz: “I used to live like a rat and I deserved to be convicted”, and: “Regarding my crime of 1974, as stated in the indictment, I am fully guilty.” Unterweger is sentenced to life imprisonment.

While in prison, he finishes secondary school and starts writing. According to Unterweger, 1979 marks the beginning of his literary career. Three years later, excerpts from “Fegefeuer oder die Reise ins Zuchthaus” are published in the literary journal manuskripte. From 1985 Jack Unterweger publishes his own literary journal in prison and sends the copies in return for donations.

In May 1990 Jack Unterweger is released on probation from the Stein prison. Jack Unterweger goes on to write plays and novels and works as a journalist for print media. And he socialises with Vienna’s high society.

In December 1991 investigators in Vienna get in touch with their colleagues in Graz. In January 1992 the head of the homicide department of the criminal investigation unit in Graz interrogates Jack Unterweger about the murder of prostitutes. While Vienna’s regional criminal court considers the grounds for suspicion against Jack Unterweger insufficient, the coroner in Graz, Wolfgang Wladkowski, issues an arrest warrant for him on 14 February 1992.

The trial is a huge media spectacle and the presumption of innocence is violated several times.

**ELISABETH SCHARANG – WRITER AND DIRECTOR**

Elisabeth Scharang was born in Bruck an der Mur/Styria on 3 February 1969. She is the daughter of the writer Michael Scharang. In the late 1980s she started working as a journalist and presenter on radio programmes such as ZICK-ZACK and MUSICBOX at the Austrian broadcasting company ORF, where she still works today for the radio stations FM4 and Ö1. She has worked as a freelance director and behind the camera on her own documentaries since 1997. Elisabeth Scharang has written the scripts for most of her feature films and documentaries.

**Filmography as writer and director (selection)**
- 2014 / KICK OUT YOUR BOSS, documentary, AT
- 2011 / IN ANOTHER LIFETIME, AT/HU/DE
- 2007 / FRANZ FUCHS – EIN PATRIOT, TV movie, AT
- 2007 / MEINE LIEBE REPUBLIK, documentary, AT
- 2006 / OCTOPUSALARM, documentary, AT
- 2005 / MEIN MÖRDER, TV movie, AT
- 2001 / NORMALE ZEITEN, documentary, AT

**JOHANNES KRISCH**

Johannes Krisch was born in Vienna in 1966. He has been a member of the Burgtheater ensemble since 1989; he also had engagements at Salzburg Festival and Landestheater Liechtenstein, and has featured in numerous feature films and TV movies. In 2008 he starred in Götz Spielman’s “Revanche”. In 2011 he received the award for best actor at the Diagonale Film Festival for his roles in “In Another Lifetime”, “The Fatherless” and “Kottan ermittelt: Rien ne va plus”.

**Filmography (selection)**
- 2014 / WHERE I BELONG, AT/UK (directed by Fritz Urschitz)
- 2014 / LABYRINTH OF LIES, DE (directed by Giulio Ricciarelli)
- 2014 / LOSE MY SELF, DE (directed by Jan Schomburg)
- 2013 / FINSTERWORLD, DE (directed by Frauke Finsterwalder)
- 2012 / DIE WANDERHURE, TV movie, DE (directed by Hansjörg Thurn)
- 2011 / 360, UK/AT/FR/BR (directed by Fernando Meirelles)
- 2011 / THE FATHERLESS, AT (directed by Marie Kreutzer)
- 2011 / IN ANOTHER LIFETIME, AT/HU/DE (directed by Elisabeth Scharang)
- 2010 / KOTTAN ERMITTELT: Rien ne va plus, AT (directed by Peter Patzak)
- 2008 / REVANCHE, AT (directed by Götz Spielmann)
- 1988 / LINIE 1, DE (directed by Reinhard Hauff)
- 1987 / TATORT – FLUCHT IN DEN TOD, TV movie, DE (directed by Jochen Bauer)
Corinna Harfouch was born in 1954 in Suhl/Thuringia. She studied at Ernst Busch Academy of Dramatic Arts in Berlin. She has appeared on all manner of prestigious stages ever since her graduation. Corinna Harfouch has received various awards for her work as a stage actor. In 1997 she was presented with the Gertrud Eysoldt Ring for extraordinary merits in acting. In the same year the magazine Theater heute selected her as actor of the year for her part as General Harras in “The Devil’s General” (directed by: Frank Castorf). She has featured in over 80 feature films and TV movies.

Corinna Harfouch has also won numerous awards for her work in film, such as the Bavarian Film Award, the Adolf Grimme Award, the German Television Award, the German Film Award and the Günther Rohrbach Award.

**Filmography (selection)**
- 2014 / DER FALL BRUCKNER, TV movie, DE (directed by Urs Egger)
- 2013 / FINSTERWORLD, DE (directed by Frauke Finsterwalder)
- 2009 / THIS IS LOVE, DE (directed by Matthias Glasner)
- 2010 / GIULIA’S DISAPPEARANCE, CH (directed by Christoph Schaub)
- 2008 / A YEAR AGO IN WINTER, DE/USA (directed by Caroline Link)
- 2008 / WHISKY WITH VODKA, DE (directed by Andreas Dresen)
- 2004 / DOWNFALL, DE/AT/IT (directed by Oliver Hirschbiegel)
- 2002 / BIBI BLOCKSBERG, DE (directed by Hermine Huntgeburth)
- 2001 / VERA BRÜHNE, TV movie, DE (directed by Hark Bohm)
- 2000 / FANDANGO, DE (directed by Matthias Glasner)
- 1999 / THE DEVIL AND MS. D, DE (directed by Bernd Eichinger)
- 1997 / KNOCKIN’ ON HEAVEN’S DOOR, DE (directed by Thomas Jahn)
- 1996 / SEXY SADIE, DE (directed by Matthias Glasner)
- 1996 / THE BIG MAMBO, DE (directed by Michael Gwisdek)
- 1996 / FATHER’S DAY, DE (directed by Sherry Hormann)
- 1996 / GEFÄHRLICHE FREUNDIN, TV movie, DE (directed by Hermine Huntgeburth)
- 1995 / THE PROMISE, DE (directed by Margarethe von Trotta)

Birgit Minichmayr was born in 1977 in Linz and works as a freelance actor at Vienna Burgtheater, Munich Residenztheater, Berlin Volksbühne and Hamburg Schauspielhaus. During her studies at the Max Reinhardt Seminar, she was already performing at Vienna Burgtheater: she had her debut in 1999 as the prostitute in Schnitzler’s “Der Reigen”. In April 2004 she appeared at the Ruhr Festival in Recklinghausen in Frank Castorf’s “Gier nach Gold”, a co-production with Volksbühne Berlin, where Minichmayr had been a member of the ensemble at that time. In 2010 and 2011 she played the part of Paramour in “Jedermann” at Salzburg Festival. In addition to her stage career, Birgit Minichmayr has also had numerous successes on the big screen.

Since the early 2000s she has appeared in various films such as “Perfume”, “The Bone Man”, “Everyone Else” and “The White Ribbon”. She has garnered numerous awards for her work. Between 2000 and 2012 she won the Austrian Nestroy Theater Award four times, in 2009 she was awarded the Berlinale Silver Bear for her part in Maren Ades’ “Everyone Else” and in 2013 she was awarded the Kurt Meisel Preis.
BIOGRAPHIES

Filmography (selection)
2015 / LOVELY HANS, DEAR PETER, UA
  (directed by Alexander Mindadze)
2014 / DENGLER – DIE LETZTE FLUCHT, TV miniseries, DE
  (directed by Lars Kraume)
2014 / MADAME NOBEL, TV movie, AT (directed by Urs Egger)
2014 / UNTER FEINDEN, TV movie, DE (directed by Lars Becker)
2012 / THE STRANGE CASE OF WILHELM REICH, AT
  (directed by Antonin Svoboda)
2012 / MERCY, DE/NO (directed by Matthias Glasner)
2009 / THE WHITE RIBBON, DE/AT/FR/IT (directed by Michael Haneke)
2009 / EVERYONE ELSE, DE (directed by Maren Ade)
2009 / THE BONE MAN, AT (directed by Wolfgang Murnberger)
2008 / CHERRY BLOSSOMS – HANAMI, DE (directed by Doris Dörrie)
2007 / MIDSUMMER MADNESS, LV/UK/AT/RU
  (directed by Alexander Hahn)
2006 / PERFUME, DE/FR/ES (directed by Tom Tykwer)
2006 / FALLING, DE/AT (directed by Barbara Albert)
2005 / YOU BET YOUR LIFE, AT/CH (directed by Antonin Svoboda)
2004 / DOWNFALL, DE/AT/IT (directed by Oliver Hirschbiegel)
2004 / HOTEL, AT/DE (directed by Jessica Hausner)
2001 / SPIEL IM MORGENGRAUEN, TV movie, AT
  (directed by Götz Spielmann)
2001 / TAKING SIDES – DER FALL FURTWÄNGLER, FR/UK/DE/AT
  (directed by István Szabó)
2000 / TATORT – BÖSES BLUT, TV movie, AT (directed by Peter Sämann)

SARAH VIKTORIA FRICK
Sarah Viktoria Frick was born in Switzerland in 1982. She has been a member of Vienna Burgtheater ensemble since 2009 and won the Nestroy Award for best actress in 2011. She is best known for her collaboration with the German stage director David Bösch.

Filmography (selection)
2013 / JEDERMANN, TV movie, AT (directed by André Turnheim)
2008 / DAS GEHEIMNIS VON MURK, Kino, CH (directed by Sabine Boss)
2005 / LAGO MIO, TV movie, CH (directed by Jann Preuss)

PAULUS MANKER
Paulus Manker was born in Vienna in 1958. In addition to his career as an actor, he also works as a stage and film director and writes books and scripts. Manker’s first appearance in a film was in 1979 in Michael Haneke’s “Lemminge”.

Filmography as actor (selection)
2014 / DIE SEELEN IM FEUER, TV movie, DE (directed by Urs Egger)
2010 / HENRI 4, DE/FR/AT/ES (directed by Jo Baier)
2006 / SLUMMING, AT/CH/DE (directed by Michael Glawogger)
2004 / C(R)OOK, DE/AT (directed by Pepe Danquart)
2004 / KING OF THIEVES, SK/CZ etc. (directed by Ivan Fila)
2001 / WAMBO, TV movie, DE (directed by Jo Baier)
1997 / DAS SCHLOSS, TV movie, DE/AT (directed by Michael Haneke)
BIOGRAPHIES

1995 / BROTHER OF SLEEP, DE (directed by Joseph Vilmaier)
1990 / WEININGERS NACHT, AT (directed by Paulus Manker)
1988 / STERNBERG – SHOOTING STAR, AT (directed by Niki List)
1984 / WER WAR EDGAR ALLAN?, TV movie, AT/DE
  (directed by Michael Haneke)
1980 / EXIT ... BUT NO PANIC, AT/DE (directed by Franz Novotny)
1979 / LEMMINGE, TV miniseries, AT (directed by Michael Haneke)

SAMI LORIS
Sami Loris studied acting at the Film Academy Ludwigsburg and the Max Reinhardt Seminar in Vienna. He has performed in various plays and appeared in numerous feature films and TV movies.

Filmography (selection)
2015 / GRUBER IS LEAVING, AT (directed by Marie Kreutzer)
2013 / NYMPHOMANIAC: VOL. II, DK/DE etc. (directed by Lars von Trier)
2013 / MORDSHUNGER – VERBRECHEN UND ANDERE DELIKATESSEN, TV series, DE (directed by Marcus Weiler, Kathrin Feistl)
2013 / BORGIA, TV series, AT
  (directed by Metin Hüseyin, Christoph Schrewe)
2012 / TATORT – ANGEZÄHLT, TV movie, AT
  (directed by Sabine Derflinger)
2011 / THE FATHERLESS, AT (directed by Marie Kreutzer)
2009 / RABBIT WITHOUT EARS 2, DE (directed by Til Schweiger)
2009 / MUST LOVE DEATH, DE (directed by Andreas Schaap)
2008 / SPEED RACER, USA/AU/DE
  (directed by Andy und Lana Wachowski)

VALERIE PACHNER
Valerie Pachner was born in 1987 in Wels/Upper Austria. She trained as an actor at the Max Reinhardt Seminar in Vienna. She has performed in various roles at the Residenztheater Munich since 2013. She recently featured in the Austrian film “Bad Luck”.

Filmography (selection)
2016 / Eigon Schiele – Der Tod und das Mädelchen, AT
  (directed by Dieter Berner)
2015 / BAD LUCK, AT (directed by Thomas Woschitz)
2015 / BEFORE DAWN, AT (directed by Maria Schrader)
2012 / TUPPERN, short film, AT (directed by Vanessa Gräfinghold)

INGE MAUX
In addition to her career as a stage actress, Inge Maux is also a photo artist and painter and has appeared in numerous feature films and TV movies.

Filmography (selection)
2015 / DER BLUNZENKÖNIG, AT (directed by Leo Bauer)
2015 / VECCHI PAZZI, TV movie, CH (directed by Sabine Boss)
2014 / SPUREN DES BÖSEN – SCHANDE, TV movie, AT/DE
  (directed by Andreas Prochaska)
2014 / BOYS LIKE US, AT/FR (directed by Patric Chiha)
2013 / ROCKET FOR TWO, AT (directed by Hans-Jörg Hofer)
2012 / PARADISE: LOVE, AT/DE/FR (directed by Ulrich Seidl)
2011 / COMING OF AGE, AT (directed by Gerhard Ertl, Sabine Hiebler)
2008 / THE ERRAND OF ANGELS, USA (directed by Christian Vuissa)
BIOGRAPHIES

2005 / MORAL, TV movie, AT (directed by Karina Fibich)
1991 / SEHNSÜCHTE ODER ES IST ALLES UNHEIMLICH LEICHT, TV movie, AT (directed by Wilhelm Pellert, Julian Pölser)
1982 / DER GRÜNE STERNS, TV movie, AT (directed by Heide Pils)
1978 / GRÜNE WITWEN SIND SIE ALLE, TV movie, AT (directed by Heide Pils)

BIRGIT LINAUER
Birgit Linauer was born in 1970 in Vienna. Alongside her work as a stage actor, she also appears in feature films and TV movies.

Filmography (selection)
2014 / WIW WAREN DA, AT (directed by Stephan Richter)
2014 / SOKO DONAU/WIEN, TV series, AT (directed by Holger Barthel)
2014 / COPSTORIES, TV series, AT (directed by Christopher Schier)
2013 / FAST FORWARD, TV series, AT (directed by Michi Riebl)
2005 / TAKE ME HOME, AT/USA (directed by Robert Narholz)
2005 / WINK DES HIMMELS, TV movie, DE/AT (directed by Karola Hattop)
1998-2002 / SCHLOSSHOTEL ORTH, TV series, AT/DE (directed by verschiedene)
1997 / THE CASTLE, TV movie, DE/AT (directed by Michael Haneke)
1990 / LANDLÄUFIGER TOD, TV movie, AT (directed by Michael Schottenberg)

MICHAEL FUITH
Michael Fuith was born in 1977 in Eisenstadt/Burgenland. He debuted in the feature film “Kotsch” in 2006. He is best known for playing the main character in “Michael”, which was nominated for the Golden Palm at the 2011 Cannes Film Festival.

Filmography (selection)
2014 / BLUTSSCHWESTERN, TV movie, AT (directed by Thomas Roth)
2013 / BLOOD GLACIER, AT (directed by Marvin Kren)
2012 / DAS VERMÄCHTNIS DER WANDERHURE, TV movie, DE/CZ (directed by Thomas Nennstiel)
2012 / KOSHLAAS ODER DIE VERHÄLTNISMÄSSIGKEIT DER MITTEL, DE (directed by Aron Lehmann)
2011 / MICHAEL, AT (directed by Markus Schleinzer)
2010 / RAMMBOCK: BERLIN UNDEAD, DE (directed by Marvin Kren)
2006 / KOTSCH, AT (directed by Helmut Köpping)

ERNST STÖTZNER
Ernst Stötzner was born in 1952. After completing his training as an actor in Frankfurt am Main, he performed at some of the most prestigious theatres in the German-speaking world. He has also worked as a stage director and starred in numerous feature films and TV movies.

Filmography (selection)
2015 / BECKS LETZTER SOMMER, DE (directed by Frieder Wittich)
2013 / SILENT SUMMER, DE (directed by Nana Neul)
2012 / THAT’S ALL, DE (directed by Hans-Christian Schmid)
2011 / SUMMER WINDOW, DE/FI (directed by Hendrik Handloegten)
2010 / THE COMING DAYS, DE (directed by Lars Kraume)
2009 / THIS IS LOVE, DE (directed by Matthias Glasner)
2006 / KLIMT, AT/FR/DE/UK (directed by Raoul Ruiz)
2006 / EIN DICHTER IN DER FAMILIE, DE (directed by Johannes Klaus)
2000 / THE LONELINESS OF THE CROCODILES, DE
(directed by Jobst Oetzmann)
1995 / UNDERGROUND, FR/DE/Bulgarien etc.
(directed by Emir Kusturica)
1989 / SPIDER’S WEB, DE (directed by Bernhard Wicki)

PRODUCTION COMPANY EPO-FILM
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Feature films – selection since 2001
2014 / SUPERWORLD (directed by Karl Markovics)
2014 / UNTER BLINDEN – Das extreme Leben des Andy Holzer, documentary (directed by Eva Spreitchofer)
2011 / BREATHING (directed by Karl Markovics)
2010 / IN ANOTHER LIFETIME (directed by Elisabeth Scharang)
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