

A FILM BY
MARIE KREUTZER



WE USED TO bE COOL

Press Kit

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Austria, 2016, 96 minutes
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Make-up
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Executive Producer
JOHANNA SCHERZ

Producers
FRANZ NOVOTNY
ALEXANDER GLEHR

Co-Producers
URSULA WOLSCHLAGER
ROBERT BUCHSCHWENTER

CAST

Stella
VICKY KRIEPS

Ines
PIA HIERZEGGER

Mignon
PHELINE ROGGAN

Markus
MARCEL MOHAB

Chris
MANUEL RUBEY

Luis
ANDREAS KIENDL



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PRESS NOTE

Three couples, three children and the firm belief that becoming a parent won't automatically make you a petit-bourgeois twit. Marie Kreutzer playfully sends six successful "Bobos" in their mid-thirties into battle in the new holy war over how to raise children.

CONTENT

Were you not plump and rosy? Were you not happy? Except for all the difficulties. The fights with other kids, with Papa and Mama. At the very beginning of Marie Kreutzer's third feature film, the German band "Die Sterne" asks a question they first posed in 1996: "Was hat dich bloß so ruiniert?", loosely translated as "What ruined you so badly?"

Marie Kreutzer is looking for an answer to this question – albeit with a twist. The original German title of her film switches the pronoun in the famous song, so instead of "What ruined you so badly", she asks "What ruined us so badly?" We then find ourselves at a dinner table in an elegant vintage apartment with three couples in their mid-thirties; these people are doing well, they are the people for whom the term bourgeois-bohemian or "Bobo" was coined. In fact, at the moment, these Bobos are casually discussing the brilliant hues created by their brand-new Profitec coffee machine. Indeed, the world of brands and products – especially the Apple logo – generates an exuberant flow of superlatives and serotonin among this group. Even when Stella (Vicky Krieps) and Markus (Marcel Mohab) pop the cork and give their friends the good news, the coffee machine is still the more interesting topic of conversation. It's almost insulting how little the expecting parents are congratulated before the conversation turns to the best way to give birth. The other couples start thinking about doing it themselves. Only Luis (Andreas Kiendl) is – as usual – the last to understand what's going on. After a delay, he requests confirmation: "Are you guys having a kid?"

Quite quickly, all three couples experience one of the most everyday occurrences in the world; but this doesn't stop them from seeing childbirth as their own highly unique experiential extreme – what else could it be? Still, there is something truly wondrous about welcoming a new human being to the planet. But these couples are sure of one thing: nothing is going to turn them into petit-bourgeois twits. On the contrary, Stella

sets out to amaze the world with her coolness, her love and the perfection of her connective tissue.

These softly drawn images and visionary voiceovers are soon overtaken by reality: How loudly are you allowed to laugh doing the "wave dance" in your prenatal class? Does giving birth really feel like shitting a brick? Is it OK to get an epidural and experience a less painful birth when everything else you do is organic? How is it possible that your own body – which is in the process of doing amazing things like growing a baby – has overnight become the object of a grassroots decision-making process to which everybody feels they need to contribute? Why is everybody else better at folding up their pram? ("I told you we should have bought the Bugaboo like everybody else!") Is life easier without diapers? How much should you spend on Fair Trade clothing that are going to make the child look great in photos for three weeks at the most before you have to buy the next size? Should you really take as gospel the advice you read in the weekly "ZEIT" newspaper? And, perhaps most importantly, do we really have to have a serious discussion about raisins in a toddler's group that calls itself "Kindergrupp Kartoffelsupp" ("Kids Group Potato Soup")? And how long can we go on insisting that nothing's going to change, when Lola (Livia Teppan), Elvis (Marie Strohmaier) and Aimée (Amanda Seyfried) have long since started calling the shots?

The difficulties, demands and beauty of that unique process called having children – all of this is thoroughly measured and examined in "We used to be cool" with the help of three young families. The film wittily depicts the constant interference from other people and the dissolving of one's previous self, which has now given way to a maternal self. It shows the changes to one's everyday life, relationships and friendships: it explores crises and new values. It looks at the happiest and most exhausting things you'll ever experience. But it also counts the number of hip diaper bags – those colourful

Fjällräven-Kånken knapsacks – and iPads around the sandbox. And they're off to battle in the holy war of how best to raise children!

Stella and Markus divvy up responsibility for their daughter Lola democratically and entirely within their relationship. In contrast, the reluctant new mom Ines (Pia Hierzegger) is happy to give up her daughter Elvis as often as she can to her partner Chris (Manuel Rubey), who points out that Ines has become an "anti-vaxxer out of pure negligence". For her part, Mignon (Pheline Roggan) wants to do everything right and be as organic as possible for Aimée – which means, for example, that the child goes without diapers; father Luis (Andreas Kiendl) doesn't have much to say in the matter.

From time to time these six adults sit down in front of Stella's constantly running camera to reflect on what parenting is doing to them; indeed, Stella has to make sure her degree in filmmaking was not in vain. Of course, what she hears doesn't always please her, and

when her partner shows up obviously high, they launch into the game of who is the better parent: "Pot and babies don't mix" she says, arguing that no one wants to see a father smoking. "You think too much," he replies, trying to calm her down, to which she counters "And you don't think enough".

Everything is new and everything is different, at least for the time being. Their previous, highly tailored lives don't really fit anymore. But let's not forget what they said in the prenatal class: "Life is like riding a wave that never stops". And by the time Luis stops and asks if it's possible that "everything is somehow different", we can be sure that the other friends have already undergone at least three lifestyle transformations; in fact, they've had thousands of fights, even separated for a time, been through behavioural therapy and replaced the odd organic millet-ball for a good gin and tonic – all because they were given a book by family therapist Jesper Juul rather than the new novel by Michel Houellebecq that they had asked for.



DIRECTOR'S STATEMENT

BY
MARIE KREUTZER



“The performance of happiness is what makes happiness what it is in the first place. And it lies in perfection: milk froth is not just milk froth. It is the highest-quality and most aesthetically suitable milk froth available; it is the ultimate symbol for a consciously experienced moment. (...)”

In the new aesthetics of the couple, the status quo has become an ideal that one is constantly refining. Eating, parking, living; these verbs represent an eternal circular dynamic, a self-sustaining romantic roundabout. In this autopoiesis of togetherness, there is no mission and no pursuit of transcendence. A homemade loaf of spelt bread is enough of a project”.

Nina Pauer describing “Generation Y” in the German newspaper “DIE ZEIT”

“When did it start? What happened? Didn’t you ever really rebel? /Can’t you really run? Or what went wrong? / And does the wound lie deep inside? / Can’t you remember? /Aren’t you still, God knows, very privileged?”

Die Sterne, Was hat dich bloß so ruiniert?”

I very much enjoy thinking back to the premiere of my first film at the Berlin Film Festival, even though I was pregnant and plagued by morning sickness at the time. I remember watching the audience experience the film, seeing them cry and hearing them laugh, which was not necessarily to be expected considering the subject of the film. In fact, they laughed more than I anticipated, and always in the right places, which was also very satisfying. I was terribly proud of this laughter generated by over 1,000 people. In a way, I became addicted to this kind of reaction to dialogue, a look or an edit. Back then, I knew I wanted to make a comedy; not for the sake of the genre, but only if I could find a story that fit. That’s why it took a while. Yet another reason was the child growing inside me. Although I was already writing in cafés between feedings just five months after giving birth, my daughter slowed down my professional planning considerably.

Yes, “We used to be cool” is a personal film. I know what I’m talking about here. The reactions and the humour are the ways in which I deal with where my life has taken me since I became an adult and a mother in Vienna. I’ve got a bit of Stella in me, that is, the one who wants to talk about herself and her life and, at the same time, fears that nobody will be interested in her “luxury problems”.

Part of developing the project involved finding out what was important about the story and what I really wanted to say. What kind of “ruin” are we talking about? What exactly is the nature of the failure when everyone is healthy, well-fed and can count to ten by the time they’re two-and-a-half years old?

“We used to be cool” quotes a famous song by the German band Die Sterne – “Was hat dich bloß so ruiniert?” (“What ruined you so badly”), which became the hymn of my generation back in 1996. With lines like “Weren’t you plump and rosy? Weren’t you happy?” and “Didn’t you ever really rebel?” the band expressed the inner thoughts of those of us who never really had to rebel. We are the privileged offspring of a post-WWII generation and never lacked anything, not even support and tolerance in our parental homes. There was simply nothing to rebel against, thus we had no original ideals of our own. For me, the sad part of the whole thing –

if I can put it that way – is the desperate search for the “right” thing, the “good” thing. We are too enlightened to believe in the idea of a sustainable partnership, but also too restless not to hope that we find it. We have the highest possible expectations of ourselves and of our own freedom and individuality, and yet our group has long since lost both of these. Becoming a parent is often just another step on the path of a never-ending optimisation of one’s own life concept, of total egomania. If everything still revolves around what is “beautiful” and “right”, there is simply no way that you can be prepared for the things that a new human being brings – a creature for whom you alone are responsible and whom you love more than you could ever have imagined.

“We used to be cool” was designed to be a witty and moving portrait of a generation and a milieu so typical in big cities today. I wanted it to be a comedy that could reach everyone without having to please them. I wanted the film to be able to be rough on its protagonists without betraying them; I could never do that, I love my characters too much.

It was never the broad comedies that fascinated me the most: instead, I love the ones with their own unique humour, ones that bear the mark of the filmmaker. Ultimately, it’s always been the juxtaposition of lightness and gravitas that has fascinated me in my own work in film. Whereas “The Fatherless” and “Gruber geht” sought to find the comedy in sadness, the exact opposite takes place in “We used to be cool”.

Comedy thrives on exaggeration, yet I still wish for a feeling of closeness to my characters, and I always look to create that in my films: first while writing, then while working with actors and then in the selection of images. I most likely won’t work differently than other times. I firmly believe that even comedies must take their characters very seriously (and love them), so that audiences can do the same. Everything else is taken care of by the script and the structure of the film.

PRODUCER'S STATEMENT

BY
ALEXANDER GLEHR

"There is no such thing as a problem child, only problem parents."

Alexander S. Neill, 1883 1973,
Founder of an anti-authoritarian method to child rearing

Times have changed. Having children was once a necessity; today it is a luxury. In our Western societies – at least if you grew up in the middle class – the achievements of civilisation have led to the extension of adolescence. Today we can afford to live our lives as unmarried individuals who only take responsibility for themselves; we go out and discover the world, try new things and experience life – often using means provided to us by our parents. Over the course of millennia, centuries and decades, the obligation and existential necessity of starting a family has turned into the lifestyle of having a family.

This lifestyle emerges hand-in-hand with prosperity. As soon as our existential fear is gone, we start to think of how we might want to approach life. Today the average urban-dwelling northern European has the means necessary to buy the freedom to choose their life's path, that is, to decide when and where they will take which step. We have style, we're university educated and we have political opinions. But we over-think things too, we would rather use our minds than engage in manual labour, we find it très chic to be liberal and open to the world wherever we go and we consider it cool to adopt trends and make these trends visible, whether in the way we live, eat, clothe ourselves, entertain ourselves or get from one place to the next. We like being alive, we like consuming and we enjoy the achievements of

technology and mobility without completely forgetting the environment and sustainability. We take up certain ideologies when we see fit; but if we don't feel like it, we see ideologies as being too constricting. We pick and chose what we feel is best.

We are Bobos, that is, bourgeois bohemians.

Progress has given us the ability to plan our families. We can decide where and when we want to have a family. Of course, we still have a biological clock, but we can afford to slow it down. Those of us who "happened" to start a family before the age of 30 are sometimes even looked at with pity. Those of us for whom it hasn't "happened" yet, find it difficult to decide whether it should or not. And then, suddenly, we find ourselves at an age where friends and family become suspicious as to why there are no children on the way.

It isn't difficult, but it's not easy either. Somehow we seem to have gotten lost in all of our possibilities.

Marie Kreutzer draws the story for "We used to be cool" from out of this world we know so well. When it came to creating her characters, she took inspiration from our neighbourhoods. By prompting her three couples to have children, she makes them jump over that sharp blade of finally growing up. In other words, they are all



given a problem that isn't really a problem.

The only way to explore a problem that isn't really a problem is through comedy. In this sense, Marie Kreutzer allows the audience to take a step back and view things from outside. In turn, she depicts for us the absurdity, comedy, but also the tragedy of our daily lives.

"We used to be cool" is more than a film about becoming parents; it's a film about growing up and those ideological limits we inevitably encounter in our life. It's a social comedy that reveals the inadequacies of its protagonists – who represent society – when becoming parents. At one point in the film, it even feels like we're witnessing the end of romance; and yet, in the end, the film shows us a type of romance that exceeds even the wildest Bobo fantasies.

Bobos are attractive, intelligent and witty characters that audiences constantly encounter in Anglo-American

and French films and television. They have a degree of lightness to them and are so beautifully carefree. When we watch a film about Bobos, we can be sure that it won't revolve around questions of life and death, but rather small and everyday things that are granted enormous space in the narrative.

"We used to be cool" provides an opportunity to plunge into the Bobo world, to question it and laugh at its foibles. It is the characters in the film – not corny jokes – that drive the narrative forward. The film's humour unfolds amusingly on-screen, but it reveals its true strength in real life when audiences draw parallels between the characters and their own lives.

AN INTERVIEW WITH MARIE KREUTZER



BY

JULIA FELLERER

On the origins of the film

The idea for the film actually came from my producer Alexander Glehr. He suggested that I do a “Bobo parent comedy”, and I told him it wouldn’t be hard seeing as all I’d have to do is write down what I hear all day long. That’s pretty much how I came up with the first version of the script. At the time, I was still right in the middle of the phase the characters in the film are in, which made writing a lot easier. This is definitely the only screenplay where I didn’t have to do any research. Only later on, I knew the essential stuff. I also knew that I wanted to do an ensemble film again and that it was going to involve three couples.

These elements helped me to create the story based on a circle of friends. From the very beginning, it was important to me that the film be about friendship and how people change when they have children and grow up. The idea never involved focusing on babies themselves as the main attraction. Some of my

favourite films have ensemble casts, and it just made sense to tell the story using a group of friends. I think it has a bit to do with the fact that I long for that group dynamic myself.

The idea behind the film made it pretty clear that we were going to make a comedy. But when I write, I don’t think really in genres; I focus on the story and make sure that the dialogue fits the characters and what they would actually say. This way, that unique Viennese vernacular comes out automatically, especially during the actual filming. Of course, it’s really important to cooperate effectively with the actors in this process, and I love working with actors who like to improvise a bit beyond the script. I love to just leave the camera running; it forces them to do something, because they don’t dare stop before somebody says “cut!” Many wonderful things happen in these moments, but of course you can’t rely on them. I believe that every film has to be well-written; this applies in particular to dialogue-heavy forms like comedies.

On Bobos, luxury problems and the obsession with self-optimisation

While I was writing and shooting the film, I constantly asked myself what exactly the term “Bobo” meant to me. Am I a Bobo? Do I live in a Bobo environment? What is Bobo about raising children? It was important to find out exactly what interested me in the film and what was socially and emotionally relevant. I think the core element that drives Bobos is their obsession with self-optimisation. Of course, it has a lot to do with consumption, but also with one’s social life, which is reflected very strongly in questions like “How do I make my child the best possible child?” and “How do I make my family the best family possible?” Very little is done based on gut feelings: instead, there’s lots of reflection and comparison with others. This urge for self-optimisation, for the optimisation of objects, living environments, friends and even children – this is what I consider to be the most exciting element.

In general, I believe that we have too few problems and thus too much time to look at how we do things. And by that I mean all questions of life and particularly the question of family and how to raise children. Which book should I read, which one shouldn’t I read? Which product should I buy, which one shouldn’t I buy because it’s bad? Which children’s group should we join? What kind of food should I feed my child? These are the questions people from certain milieus spend far too much time on. Thus the film is also about luxury problems and, as a result, it’s also a political film. It’s about a generation of people in a part of the world where individuals truly have no other worries than which kid’s group the child should go to and whether or not they serve raisins there.

About the title “Was hat uns bloß so ruiniert” / “We used to be cool”

On the one hand, the title of the film refers to this lifestyle, this insane preoccupation with luxury problems, with consuming and very few other things. On the other hand, it also focuses on the transition from casual young adults to parents, where people suddenly find themselves sitting on the floor of a supermarket because they just can’t take it anymore.

Or they find themselves being “that” parent – the one who yells at their child on the street because they’re simply overwhelmed. You see yourself from the outside and ask yourself: How did this happen? Who am I all of a sudden? This is the main reason for the film’s German title, and then, of course, there’s the big hit by “Die Sterne” – a song that everyone in my generation knows well.

A film about friendships and growing up

It’s a film about friendship and the extent to which your own values change when you grow up. Of course, having a child is an essential factor; in other words, it’s a definite indication that you have to grow up now. While we were editing the film, it became even clearer that it was also about how friendships change, about the changing nature of relationship constellations. What happens to you when your life changes so fundamentally, when you have so many new responsibilities, and yet you’re still always comparing and contrasting what you’re doing and how well you’re doing it?

It’s a type of competition that can strongly affect friendships. From the outside, it’s really easy to laugh at these stories, especially if you don’t have kids. But when you have kids, you see yourself in the characters. Even people whose kids are grown up – people who don’t know anything about this Bobo lifestyle thing – recognise themselves in the film. I believe you can enjoy the film from a number of different perspectives; perhaps it touches you more if you have kids, or maybe you find it funny precisely because you don’t have kids. Either way, the focus is not on whether you’re a parent or not, but instead on what parenthood does to friendships and relationships.



FILMOGRAPHIES

Marie Kreutzer

Marie Kreutzer studied scriptwriting and dramaturgy at the Vienna Film Academy. Her first feature film, *THE FATHERLESS* (2011), garnered her many prizes, including Austria's Diagonale Award and the award for Best Debut Film at the Berlinale. *WE USED TO BE COOL* is Marie Kreutzer's third feature film. She also wrote the film's screenplay.

FILMOGRAPHY (a selection)

- 2015 GRUBER GEHT, Ö
- 2011 DIE VATERLOSEN, Ö
- 2003 SENDUNG OHNE NAMEN, Ö
TV-Doku-Reihe

Vicky Krieps

Vicky Krieps was born in Luxemburg in 1983. She gained her first acting experience at the Conservatoire de Luxembourg, studied at Zurich's University of the Arts and became an ensemble member at Zurich's Schauspielhaus. She has also appeared in numerous television and film productions.

FILMOGRAPHY (a selection)

- 2015 MORDKOMMISSION
BERLIN 1, D/CZE, TV
(Regie: Marvin Kren)
- COLONIA DIGNIDAD,
D/LUX/F
(Regie: Florian Gallenberger)
- DAS GESPALTENE DORF, F/D,
TV (Regie: Gabriel Le Bomin)
- TAG DER WAHRHEIT, D, TV
(Regie: Anna Justice)
- 2014 DAS ZEUGENHAUS, D, TV
(Regie: Matti Geschonneck)
- A MOST WANTED MAN,
UK/USA/D
(Regie: Anton Corbijn)
- DAS ZIMMERMÄDCHEN LYNN,
D (Regie: Ingo Haeb)
- ELLY BEINHORN –
ALLEINFLUG, D, TV
(Regie: Christine Hartmann)
- 2013 BEVOR DER WINTER KOMMT,
F/LUX (Regie: Philippe
Claudel)
- DIE MÖBIUS-AFFÄRE,
F/BEL/LUX
(Regie: Eric Rochant)
- 2012 ZWEI LEBEN, D/NOR
(Regie: Georg Maas,
Judith Kaufmann)
- ROMMEL, D/F/Ö, TV
(Regie: Niki Stein)
- DIE VERMESSUNG DER WELT,
D/Ö (Regie: Detlev Buck)
- FORMENTERA, D
(Regie: Ann-Kristin Reyels)
- 2011 TATORT: EINE BESSERE WELT,
D, TV (Regie: Lars Kraume)
- WER IST HANNA?, USA/UK/D
(Regie: Joe Wright)
- WER WENN NICHT WIR, D
(Regie: Andres Veiel)

Pia Hierzegger

Pia Hierzegger was born in Graz in 1972. She is a member of the Graz-based off-theatre group known as Theater am Bahnhof. In addition to her work as an actress, she has also written screenplays and directed a number of plays. In 2007, she won the Augsburg Play Competition with her work "vernetzt denken".

FILMOGRAPHY (a selection)

- 2015 GRUBER GEHT, Ö
(Regie: Marie Kreutzer)
- 2014 ADAM, Ö
(Regie: David Lapuch)
- HIGH PERFORMANCE, Ö
(Regie: Johanna Moder)
- 2011 DIE VATERLOSEN, Ö
(Regie: Marie Kreutzer)
- 2009 CONTACT HIGH, Ö/D/PL/LUX
(Regie: Michael Glawogger)
- DER KNOCHENMANN, Ö
(Regie: Wolfgang Murnberger)
- 2006 SLUMMING, Ö/CZE/D
(Regie: Michael Glawogger)
- 2004 NACKTSCHNECKEN, Ö
(Regie: Michael Glawogger)

Pheline Roggan

Pheline Roggan was born in Hamburg in 1981. She studied at the Hamburg School of Acting and has appeared in numerous films and TV productions.

FILMOGRAPHY (a selection)

- 2016 SEX & CRIME, D
(Regie: Paul Florian Müller)
- 2015 GRUBER GEHT, Ö
(Regie: Marie Kreutzer)
- 2014 UNGA SOPHIE BELL, SWE
(Regie: Amanda Adolfsson)
- 2013 SI-O-SE POL, D
(Regie: Henrik Peschel)
- 2012 LEG IHN UM! –
EIN FAMILIENFILM, D
(Regie: Jan Georg Schütte)
- BANKRAUB FÜR ANFÄNGER,
D, TV (Regie: Claudia Garde)
- RUSSENDISKO, D
(Regie: Oliver Ziegenbalg)
- 2009 SOUL KITCHEN, D/F/I
(Regie: Fatih Akin)
- 2008 DIE GLÜCKLICHEN, D
(Regie: Jan Georg Schütte)
- CHIKO, D/I
(Regie: Özgür Yildirim)
- 2006 VALERIE, D
(Regie: Birgit Möller)
- 2004 KEBAB CONNECTION, D
(Regie: Anno Saul)

Marcel Mohab

Marcel Mohab was born in 1979 in Graz. He studied acting at the Anton Bruckner University for the Performing Arts in Linz. He also attended the École Philippe Gaulier in Paris from 2006 to 2008, where he studied clowning with the well-known clown and theatre teacher Philippe Gaulier. Marcel Mohab has appeared on numerous stages and also works as a cabaret artist and comedian. In 2012, he was awarded the “Goldener Kleinkunstnagel” prize for his solo clown comedy show “Animal Funk” (in English). In 2016, he won the Klagenfurt’s Herkules cabaret prize. Mohab made his film debut in 2014 with the lead role in “High Performance”. He was also involved in creating the dialogue for that film.

FILMOGRAPHY (a selection)

- 2015 TATORT: GRENZFALL, D, TV
(Regie: Rupert Henning)
- 2014 HIGH PERFORMANCE, Ö
(Regie: Johanna Moder)

Manuel Rubey

Manuel Rubey finished the Theatrical school Krauss in Vienna. From 2001 to 2009 he was a singer and script writer the volume “Mondscheiner” which got in 2007 Amadeus lent. For the role in „real – damned, we still live!“ he was distinguished in 2007 as the „best film debutant“. During the next years Rubey stood for many Austrian film productions in front of the camera, among the rest, for „real Viennese“ (2008), “Braunschlag” (2011), „High performance“ (2013) as well as „Altes Geld“ (2014) and „Gruber geht“ (2015). Moreover, Rubey acts as a theatrical actor and revue artist. In 2013 he received together with Thomas Stipsits the Austrian cabaret prize.

FILMOGRAPHY (a selection)

- 2016 KATER, Ö
(Regie: Händl Klaus)
- 2015 GRUBER GEHT, Ö
(Regie: Marie Kreutzer)
- 2014 HIGH PERFORMANCE, Ö
(Regie: Johanna Moder)
- 2013 DIE WERKSTÜRMER, Ö (Regie: Andreas Schmied)
- ZWEISITZRAKETE, Ö
(Regie: Hans-Jörg Hofer)
- 2011 WIE MAN LEBEN SOLL, DK/Ö
(Regie: David Schalko)
- BRAND – EINE
TOTENGESCHICHTE, Ö/D
(Regie: Thomas Roth)
- 2010 TAG UND NACHT, Ö
(Regie: Sabine Derflinger)
- 2010 JUD SÜSS – FILM OHNE
GEWISSEN, D/Ö
(Regie: Oskar Roehler)
- 2008 ECHTE WIENER –
DIE SACKBAUER-SAGA, Ö
(Regie: Kurt Ockermüller)
- 2008 FALCO – VERDAMMT, WIR
LEBEN NOCH!, Ö/D
(Regie: Thomas Roth)

Andreas Kiendl

Andreas Kiendl was born in 1975 in Graz and studied acting there at the University for Music and Performing Arts. He has appeared at Graz’s Theater im Bahnhof (TiB), at the Steirischer Herbst and at the Landestheater Linz.

FILMOGRAPHY (a selection)

- 2015 AM ENDE DES SOMMERS,
Ö/D, TV
(Regie: Nikolaus Leytner)
- EIN SOMMER IM BURGENLAND,
Ö, TV (Regie: Karola Meeder)
- 2013 JANUS, Ö, TV-Serie
- DIE AUSLÖSCHUNG, Ö/D, TV
(Regie: Nikolaus Leytner)
- 2012 DAS PFERD AUF DEM
BALKON, Ö
(Regie: Hüseyin Tabak)
- 2011 DIE ABSTAUBER, Ö, TV
(Regie: Wolfgang Murnberger)
- 2011 DIE VATERLOSEN, Ö
(Regie: Marie Kreutzer)
- 2010 DIE UNABSICHTLICHE
ENTFÜHRUNG DER FRAU
ELFRIEDE OTT, Ö
(Regie: Andreas Prochaska)
- FURCHT & ZITTERN, Ö (Regie:
Reinhard Schwabenitzky)
- 2006–
2010 SOKO KITZBÜHEL, Ö,
TV-Serie
- 2010 SEINE MUTTER UND ICH,
Ö/D, TV (Regie: Wolfgang
Murnberger)
- 2008 DER ERSTE TAG, Ö/FRA
(Regie: Andreas Prochaska)
- IN 3 TAGEN BIST DU TOT 2, Ö
(Regie: Andreas Prochaska)
- 2006 IN 3 TAGEN BIST DU TOT, Ö
(Regie: Andreas Prochaska)
- KOTSCH, Ö
(Regie: Helmut Köpping)
- SLUMMING, Ö/CHE/D
(Regie: Michael Glawogger)
- 2004 ANTARES, Ö
(Regie: Götz Spielmann)
- NACKTSCHNECKEN, Ö
(Regie: Michael Glawogger)

Novotny & Novotny Filmproduktion

FILMOGRAPHY (a selection)

- 2016 EGON SCHIELE – TOD
UND MÄDCHEN (Kinostart:
07.10.2016), Regie: Dieter
Berner
- DECKNAME HOLEC,
Regie: Franz Novotny
- 2014 DER VAMPIR AUF DER COUCH
Regie: David Ruehm; Busan
International Film Festival,
2014; Hofer Filmtage, 2014;
Audience Award – Gold Prize
at Montréal FanTasia Film
Festival, 2015
- EIN AUGENBLICK LEBEN
(Dokumentarfilm),
Regie: Anita Natmeßnig
- ÜBER-ICH UND DU,
Regie: Benjamin Heisenberg
Berlinale, 2014 – Panorama-
Special; Diagonale, 2014
- 2013 DIE WERKSTÜRMER
Regie: Andreas Schmied;
Audience Award – Austin Film
Festival
- SICKFUCKPEOPLE
(Dokumentarfilm), Regie:
Juri Rechinsky; Hot Docs
Film Festival, Toronto, 2013;
Heart of Sarajevo for Best
Documentary Film, 2013;
Best Documentary Feature
Raindance Film Festival,
2013; Vienna Film Award;
Best European Independent
Documentary ECU Film
Festival, Paris, 2014 u. a.
- 2012 DER FALL WILHELM REICH
Regie: Antonin Svoboda; eine
Gemeinschaftsproduktion mit
coop99; in Koproduktion mit
Lotus Film; Viennale, 2012
- DIE VATERLOSEN
Regie: Marie Kreutzer; in
Koproduktion mit Witcraft
Szenario; in Zusammenarbeit
mit KGP; Berlinale, 2011
– Panorama; Diagonale,
2011 – „Bester Spielfilm“,
„Beste Kamera“ und zwei
Schauspielerpreise für Marion
Mitterhammer und Johannes
Krisch; Bozner Filmtage, 2011
– „Bester Spielfilm“

- 2011 POWDER GIRL (GB/
D/A), Regie: Phil Trill;
in Koproduktion mit
Kaleidoscope Films,
CrossDay Productions und
Neue Bisokop Film
- 2010 JUD SÜSS – FILM OHNE
GEWISSEN (A/D), Regie:
Oskar Roehler; eine
Gemeinschaftsproduktion
mit Clasart Filmproduktion
und Tele München; Berlinale,
2010 – Official Competition;
Festival des deutschen Films,
Ludwigshafen, 2010 – Preis
für Schauspielkunst für Moritz
Bleibtreu; Österreichischer
Filmpreis, 2011 – „Beste
Maske“
- BLUTSFREUNDSCHAFT
Regie: Peter Kern; Berlinale,
2010 – Panorama
- 2009 KLEINE FISCHER
Regie: Marco Antoniazzi;
Publikumspreis bei der
Diagonale und bei den Bozner
Filmtagen, 2009
- 2007 HEILE WELT
Regie: Jakob M. Erwa;
Großer Diagonale-Preis, 2007;
Internationales Filmfestival
Oldenburg, 2007 – German
Independence Award
- 2006 KARLAULA (BIH/SLO/MK/
SRB/GB/HU/F/A), Regie:
Rajko Grlic; Festroia IFF –
FIRPRESCI-Preis
- 2005 KELLER – TEENAGE
WASTELAND (A/D/I),
Regie: Eva Urthaler;
Locarno IFF; Max-Ophüls-Preis
– Best Young Actor
- 2003 SUMMER IN THE GOLDEN
VALLEY (BIH/F/GB/A),
Regie: Srdjan Vuletic;
Rotterdam, IFF – Tiger Award
- GORI VATRA (BIH/A/TR/F),
Regie: Pjer Zalica; Locarno,
IFF – Silver Leopard

PICTURE TREE INTERNATIONAL GMBH - COMPANY PROFILE

Picture Tree International GmbH is a world sales & production company founded 2012 by Andreas Rothbauer with headquarters in Berlin. The core business of the company is the worldwide licensing of

film rights across all genres and media as well as the coproduction of international feature films and domestic German distribution in an integrated business model.

