A FILM BY
MARIE KREUTZER

we used
to be cool

VICKY KRIEPS
MARCUS MOHAB
PIA HIERZEGER
MANUEL RUBEY
PHILEINE ROGGAN
ANDREAS KIENDL

A NOVOTNY & NOVOTNY FILMPRODUKTION and WITCRAFT Szenario Production

Director of Photography: LEENA KOPPE
Edited by: ULRIKE KOFLER
Production Designer: MARTIN REITER
Costume Designer: MONIKA BUTTINGER
Makeup Design: SAM DOPONA
VERENA EICHTINGER
Sound Mixer: ODÖ GRÖTSCHEM
Sound Design: JOHANNES KONECNY
Re-Recording Mixer: ALEXANDER KOLLER
Composer: FLORIAN BLAUNEISTER
Casting: RITA WASZILÖVICS

Production Manager: IGOR OROVAC
Executive Producer: JOHANNA SCHERZ
Co-Producers: URSULA WOLSCHLÄGER
ROBERT BUCHSCHWENTER

Produced by: FRANZ NOVOTNY
ALEXANDER GLEHR

Written and Directed by MARIE KREUTZER
We Used to be Cool

DIRECTOR
Marie Kreutzer

Marie Kreutzer was born in Graz, Austria, in 1977 and studied screenwriting at the Film Academy Vienna. Her first feature length film, THE FATHERLESS, premiered at the Berlin Film Festival in the Panorama Special sidebar in 2011, receiving Special Mention for 'Best First Feature'. Her second film, GRUBER IS LEAVING (2015), was nominated for the Austrian Film Award and won Special Mention as 'Best Film' at the Zurich Film Festival. WE USED TO BE COOL is her third feature film.

CAST
Vicky Krieps, Marcel Mohab
Pia Hierzegger, Manuel Rubey
Pheline Roggan, Andreas Klendl

DIRECTOR
Marie Kreutzer

PRODUCTION
Novotny & Novotny Filmproduktion, Witcraft Szenario

GENRE
Comedy

LENGTH
96 min.

COUNTRY
Austria

LANGUAGE
German

SYNOPSIS

WE USED TO BE COOL follows three young couples; Stella and Markus, Ines and Chris, Mignon and Luis, members of today's got-everything-except-a-purpose generation. Equipped with the latest gadgets they live safe in their free range, fair trade, Apple-equipped, city centre apartments. But with all their material needs covered and never having suffered from want, their state of mind is the big issue. Stella's the first to find the solution: she gets pregnant. The others quickly follow suit and these adult children find life is suddenly all too real. In a mixture of subtle and broad humour, touching moments and genuine observation, Mignon learns feeding your child only bio and boycotting nappies leads to domestic unpleasantness (her range of designer baby clothes proves a flop, too); Ines, now the mother of daughter Elvis, throws Chris out, whereupon he moves into his car and embarks on an affair with Stella, while she and Markus eventually find happiness is a bicycle repair shop in the countryside.