



GOLDEN GIRLS FILM presents

ONE OF US

a film by STEPHAN RICHTER

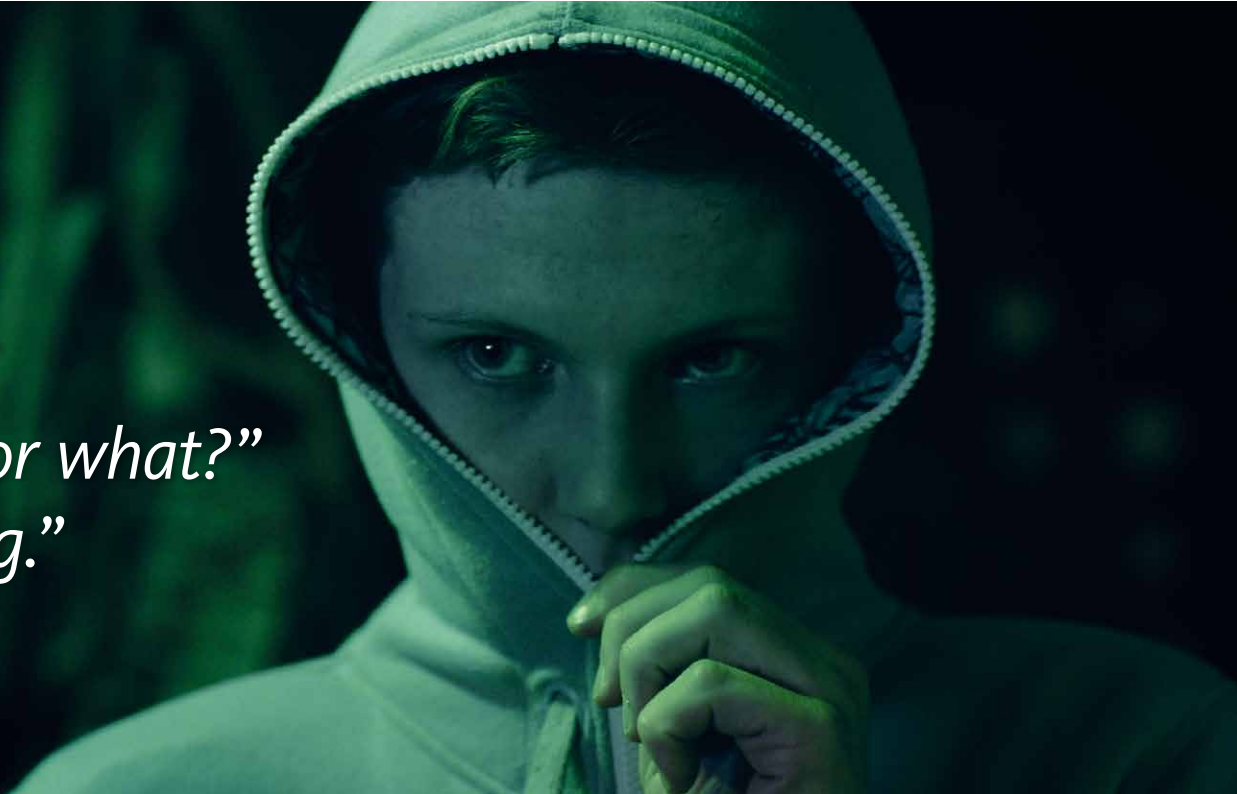
EINER VON UNS



“Ready?”

“For what?”

“Anything.”



LOGLINE

One night Julian, an innocent 14-year old teenager, breaks into a suburban supermarket with a friend. For one of them this brief moment of freedom leads to a tragedy in a long aisle full of colourful products.

Inspired by true events.

Cast

Julian	JACK HOFER
Marko	SIMON MORZÉ
Victor	CHRISTOPHER SCHAERF
Michael	DOMINIC MARCUS SINGER
Joseph Winkler	MARKUS SCHLEINZER
Police Officer Werner	ANDREAS LUST
Police Officer Georg	RAINER WOESS
Police Officer Birgit	BIRGIT LINAUER
Lena	NADINE SICKINGER

Crew

Director & Screenplay	STEPHAN RICHTER
Cinematography	ENZO BRANDNER
Casting	RITA WASZILOVICS
Production Design	JULIA OBERNDORFINGER & CHRISTINE DOSCH
Costume Design	MONIKA BUTTINGER
Sound	HJALTI BAGER-JONATHANSSON
Editing	ANDREAS WODRASCHKE, JULIA DRACK
Original Score	MAJA OSOJNIK & MATIJA SCHELLANDER
Sound Design	RUDOLF GOTTSBERGER
Production Management	CHRISTINE SCHWARZINGER LOUIS OELLERER
Producer	ARASH T. RIAHI & KARIN C. BERGER





ONE OF US

Fiction, 86 min, Colour, Austria, 2015

Technical data

Original Language	GERMAN
Subtitles	ENGLISH, SPANISH
Screening Format	DCP
Aspect Ratio	1:2,39 / CINEMASCOPE
Sound Format	DOLBY DIGITAL 5.1

Genre	DRAMA
Production Country	AUSTRIA
Shooting Locations	AUSTRIA (WELS, VIENNA)



SYNOPSIS

A huge supermarket is the only meeting point for 14-year old Julian and his newly met friends. Fresh emotions of brotherhood, affection and thrill encourage their wish to break out of suburban boredom. One night, Julian and his pal Marko break into the supermarket full of promising products. A moment of childish freedom ends abruptly in a moment of harsh grown-up reality.

A story inspired by true events.

DIRECTOR'S STATEMENT

A 14-year-old boy dies one night in a supermarket's colorful world of merchandise. This disturbing image would haunt me long after opening a daily newspaper in 2009 and learning about a story that, for many weeks, was heatedly discussed in Austria.

Inspired by these events, ONE OF US narrates a complex cosmos of characters that inhabit the sterile aisles of product shelves and giant cement-grey parking lot of a supermarket. All characters encounter the 14-year-old teenager Julian who, with curiosity and naïveté, seeks adventure in this rigidly organized consumerist world.

The supermarket itself is a quiet observer as well as a stoic protagonist from which any kind of human impulse ricochets. A classic anti-space, the supermarket might generate a vast array of desires, but won't permit neither personal stories nor identities. As the silent witness of a tragic crime, the supermarket is victorious in a narrative from which all participants emerge as losers. With this uncanny presence, the

supermarket becomes a metaphor for a global system of society that has stopped functioning long ago – it constantly faces the ultimate collapse. The giant worlds of shelves, filled with lurid and empty promises, shape the film's central narrative perspective onto a story on identity, friendship, love, acknowledgement, and the boredom of the suburbs.

The adult characters therein mostly function as trusting servants of the system, keeping a late capitalist lie alive even though it never offers them fulfillment.

It's this very fact that makes the story of the innocent boy – who succumbs to this system so senselessly – so unbelievably tragic. People are primarily consumers, and apparently only youths and their aimless-yet-stirring rebellion are the living.

ONE OF US should furthermore mirror a piece of Austrian Zeitgeist, which one will primarily find in the rural cement deserts of the suburbs. Through this film, viewers will hopefully have an opportunity to see this strange world with new eyes.



PRODUCER'S STATEMENT

ONE OF US by Stephan Richter is inspired by the tragic death of a 14-year-old boy caused by the police, in a supermarket in Krems (a small city in Lower Austria) in 2009.

However it makes no difference, whether this story of unnecessary police violence takes place in the suburbs of a European city or in Ferguson/USA. It's obvious that there is something wrong with our system – because stories like this repeat themselves constantly all around the world.

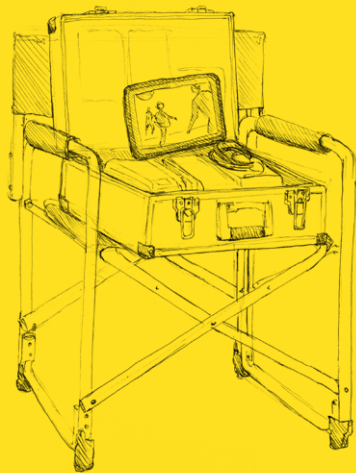
Stephan Richter's talent shows itself in the balanced importance he gives to the content as well as to the poetic visual approach. His approach is radical: the tragic story takes place only at the supermarket and its surroundings and he avoids giving simple psychological explanations. Without wagging his finger he masters to attach the story to a symbolic place which represents the desires and deficiencies of our consumer society.





Stephan Richter interweaves in a thoughtful and sensitive way different storylines leading to the tragic night. He achieves an exceptional dramatic arc which makes the characters' stories tangible but leaves space for interpretation and the subjective search for truth at the same time.

ONE OF US is a movie about fine nuances and small gestures. An empathic, quiet and discreet film, where the unsaid words say more than the spoken ones and where causality plays the main role. A film in which you have to find your own truth in-between several truths to be able to make your own judgement.





INTERVIEW WITH THE DIRECTOR

**STEPHAN RICHTER INTERVIEWED
BY KARIN SCHIEFER (AFC)**

ONE OF US was inspired by true events. What is the summary of facts that the film is based on?

I wanted to capture a zeitgeist in the first place, the content of which is strongly connected to the case. That was more important to me than a reconstruction of events all the way into the last detail. In the summer of 2009, 14-year-old Florian P. was shot in the back by a policeman while breaking into a supermarket. The boy died due to his injuries shortly after. The case and its public discourse back then really moved me. In the beginning of my research I acted on the facts I had known from the trial. These were, above all, incidents that had occurred on the tragic night and in regards to them I stayed true to the facts as far as possible. On the basis of this information I began to develop characters.

How were you able to acquaint yourself with the case and its surrounding circumstances?

One has to realize that this was a circumstance in which no one was delighted about anyone asking questions. Furthermore it wasn't until 2011 – two years after the event – that I started working on the film project. At first it wasn't easy to get in touch with the individuals involved. I therefore began to research the areas surrounding the trial. I started with the trial observers of Amnesty International that were present, on account of the breach of human rights that underlies the case, as well as with several lawyers, in order to obtain an analytical view. Then I started to get interested in Lerchenfeld and the local supermarket. I spent a lot of time there and saw young people hang around underneath a highway bridge, not far from the supermarket, and gained insight into the suburban cosmos of the place. Later I encountered individuals that had been involved and gained access to the documents regarding the trial. These were a little disappointing at first. I had expected to understand everything after reading them, but in fact I had more questions than before. It's like working as a detective. Statements partially contradicted one another. On the one hand I had to filter facts and on the other hand I needed to interpret them. I carved out what seemed to be the most plausible to me. One difficulty while making the movie was that we couldn't shoot at the location where

the incident happened. Being confronted with a different architecture makes a huge difference. Therefore, I am careful. My film can only be an interpretation, as too much of the case still remains in the dark. Nevertheless, I believe that we succeeded in showing an authentic overall picture that illustrates how such a situation could escalate.



In ONE OF US the only reference to the world of grown-ups is the police and the branch manager of the supermarket. Parents and family are omitted. Why?

I was mostly led by my gut feeling when I decided to dedicate my life to a single subject for several years. Of course I was searching for a unique point of view and the last thing I wanted to do was to use the case to create a cinema of moral consternation. I wanted to develop a new perspective on the case, one that allows a new interpretation and offers the possibility of questioning one's own point of view. That's how I came up with the idea of developing the supermarket as an epicenter, a silent witness and angle on the world of the teenagers and the suburban cosmos. I followed this notion consistently and that's how the teenagers became such important characters, isolated from parents and family. They are the only characters besides the people who work at the supermarket, lingering longer than for a quick purchase. The positive side effect was that there is no trivial explanation for the deed given, such as the family not being intact or the policeman having troubles with his girlfriend. The supermarket works in a similar way as the donkey in Bresson's *AU HAZARD BALHAZAR*, who is a stoic constant in the film. The death of a 14-year-old boy in the supermarket's colorful world of merchandise is extremely saddening and in itself so senseless that I chose to follow this impression.

The chilly location becomes a metaphor for the concept of our society and our current way of life: pretty, nice facades, but the system behind them lies in ruins. And yet we continue. The supermarket functions in the same manner: when something falls over, it is wiped away; when something is taken, it is re-stocked. Everything remains clean, colorful, and full of false promises. Human emotions ricochet and are forgotten. Finally, this is also how the case has been handled. Any kind of sensible debate was largely refused. In the end, the family was guilty, the teenagers in questions were turned into criminals and the broad public was okay with that. The society doesn't want anything to change. Don't get me wrong, I am not interested in re-opening the case and asking for a harsher punishment for the policeman. I'm quite convinced that having to live with such a deed is punishment enough. There are no winners in this story. What really matters is the way society treated the case. This was a human rights violation; how can one prevent it? I want to ask the question "Do we want to deal with children and teenagers in Austria this way and call them criminals?" According to the human rights, they can't even be criminals. Austria as well recognizes the European Convention on Human Rights, according to this, the boy was a child, and children ought to be protected. That's how this case must be processed and that is why I focused on the kids, as it was more important to me to create awareness for them.

The film opens a parenthesis that forecloses the ending, and closes it at the end with identical images.

Why did you choose this structure?

The opening images that foreclose the ending are images of a standstill. The motionless policeman and the injured youths. To me, this is the most interesting atmosphere, as it is the moment in which the police officers wait for the police to arrive. It is a moment of complete motionlessness, in which no one is capable of acting. This moment yet again underlines the senselessness of the whole. Something has happened and there are only losers. The otherwise so stiff supermarket suddenly shows an idiosyncratic reaction. Here and there, something trickles away – and that's it.

The supermarket is brimming with straightness and colorful fillings. In addition to that, there are scenes where an employee, again and again, throws expired – yet unspoiled – groceries in the trash.

Criticism of consumerism becomes a very present theme.

If you choose this kind of perspective, you have to consistently follow its path. That is the only way this place can develop metaphoric power. Similar to Bresson's donkey, the supermarket decides which stories I will see. That, however, is how this gridlocked suburban cosmos becomes visible. The teenagers are the only ones who slightly attack the system

and rebel against it. In this film, I am trying to reflect the distress I felt, as well as this resistance of society towards change. In my opinion, the over powerful commercial world of the market is a suitable illustration of that. In 2013, during the EKRAN workshop for directing in Warsaw, I had a long conversation with scriptwriter Antoine Jaccoud (SISTER) on this very subject. Among other things, I explained him that in the end of the story everyone loses. He thought about it briefly, then said to me: "Yes, but in the end the supermarket must win."

How were you able to find a supermarket that would provide the right architecture?

That wasn't easy at all. What's exciting about these non-spaces is that some people constantly linger there, even though these are supposedly places in which people come and go. This was supposed to be a place where a teenager would really want to hangout. Lerchenfeld was definitely an architectural model. The big supermarket chains, however, had very little interest in participating, and gradually all of them withdrew. But the supermarket we eventually found in Upper Austria worked better on a cinematic level than I had expected. We arrived and saw – just like in Lerchenfeld – teenagers in the parking lot, leaving traces everywhere. Especially those flat, long aisles were fascinating to Enzo Brandner

(Director Of Photography) and me. The big Austrian enterprises don't have these kinds of shelves; theirs are higher and shorter. We shot a lot of the scenes at night, rarely when the store was open. Besides, this was a medium-sized enterprise, not bound to a big chain. The people working at the market in Wels were particularly cooperative. After those six weeks of shooting, we felt like we were part of the family.

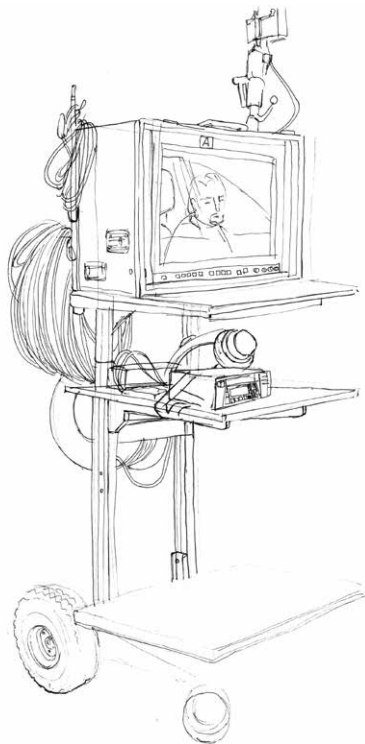
How would one narrate adolescence in such a place? How did the search for images go in this context?

First of all, by my own experiences. I myself grew up in a similar small town and spent my teenage years mostly like that, even though I was much better off in Ludwigsburg than the teenagers in Lerchenfeld. We used to occupy spaces that anthropology refers to as "anti-spaces". These places are a sort of monoculture, with no identity or history beyond their function: malls, supermarkets or factories. These places are very attractive to teenagers. You can skate, hang around at night, spray, smoke a joint and have a drink at any time during the day. Through the writing process, I rediscovered a great deal of what I had done myself. There is a very good youth center in Krems, but in Lerchenfeld – not that far from Krems, where all of this happened – there is no such facility. In addition to that, this part of town is cut off by a river and surrounded by highways. Every

time I drove to Lerchenfeld, there would be teenagers at the supermarket, sitting near a highway underpass, smoking Shisha. I just took that as I saw it. It was exciting to think that all of the protagonists must have met through this place and had maybe already known each other from sight.

How did the language of the dialogue develop?

It took shape in the interplay. I was constantly revising the screenplay until nearly two weeks before we started shooting. Throughout the continuous work with the teenagers, a lot just came up in an action-reaction-game while rehearsing. I tried to find out how they speak – in order to refine the dialogue so that the teenagers would be able to get their lines across with ease. This later became a kind of guideline for all the other actors, who, I think, enjoyed themselves – as they were actively challenged and could apply themselves. Christopher Schaerf, for example, who plays Victor, is an actor who has a lot to offer – in general as well as on a linguistic level. I'd always immediately try to write that down. There was a long rehearsal phase with all of the actors. We rehearsed for 6 weeks at a stretch, but even before that – in my living room or wherever it worked for us. The young actors, lead by Jack Hofer and Simon Morzé, received an excellent additional training by Julian Sharp (Acting Coach), whose way of working inspired me to bring out the best of the scenes.



The casting of children and teenagers can take an extensive amount of time. How did it go here?

Interestingly, Rita Waszilovics and I found Jack Hofer rather quickly. I could hardly believe that I had found the right person so quickly, as I had been prepared to cast at least 300 teenagers. Rita was convinced from the very beginning. We kept on casting, but I realized pretty soon that it was no longer necessary. Jack had made such an effort and I knew that we would need someone who was willing to rehearse a lot and work on the project for more than a year.

The project benefitted from the START-stipend of the Federal Chancellery of the Republic of Austria. How much did this aid your idea?

The START-stipend was the whole reason why this film could be realized. In 2011, I submitted this project as a short film. I come from the fine arts, having studied media art under Bernhard Leitner and Erwin Wurm. I approached the project without high expectations. Barbara Fraenzen encouraged me to make a feature length film out of it. Back then I would not have been that presumptuous. I received a lot of support, and they helped me to establish a contact with the Golden Girls film production company. Arash T. Riahi was the mentor of this project. Without that stipend, this movie would have never been made.

Your high standards in image composition are probably a result of your background. How did the collaboration with Enzo Brandner come to be?

Arash T. Riahi recommended him as the cinematographer. What I really liked about his work was this strange, very particular precision of his hand-held camera. I had strongly imagined my film in this style. ELEPHANT by Gus van Sant as well as WE NEED TO TALK ABOUT KEVIN by Lynne Ramsay were important reference points for me, because both films deal with traumatic scenes of violence and teenagers. During the collaboration with Enzo, a formal layer surfaced as well. We had partially created very stiff and precise images of the supermarket in order to contrast these with the lively world of the teenagers.

Picking a theme in which the police are subject to criticism can be a delicate matter. How did you balance that?

I never intended to go easy on the teenagers or the police, or be too well behaved or diplomatic in order to avoid criticism. I just worked on whatever I encountered. The gap between teenagers and police has grown a lot bigger since this case. In the film, I actually wanted to reveal how small the distances between those two sides really are. Both continuously reside within eyeshot of the other. There are intersections between the worlds of

the police and the teenagers, but paradoxically, all of their communication is either based on the law or takes place across a distance. A good example for that is the ACAB-graffiti (All cops are bastards) in the film, which, by the way, we found in Wels just as it was. I want to point out that this is a wasted opportunity. There is nothing to be said against approaching the kids and asking, "How are you?"

Maybe I am showing something that is critical of the police, but it's not hostile towards them. Any sensible police officer would agree that a lot went wrong in the case of Florian P. and that there needs to be some form of processing.

A dramatic core of the narrative is the final scene in the supermarket. What did you consider here?

There was a well-known fact: the teenagers were in a party mode and had been up to all kinds of mischief that night. Furthermore there was the depiction of a planned burglary, which is nonsense in my opinion. I've seen many supermarkets and eventually came to one realization – you can't get into a supermarket with a screwdriver. That's an impossible feat. While researching I would ask the managers of various supermarkets: "How would you commit a burglary?" and most of them hinted at broken rolling gates or something similar. In Wels, where we were filming, an

employee simply gestured towards a garbage container, through which one could get inside easily. Obviously, this would be alluring to a 14-year-old teenager and that's where, to me, the line is drawn with criminal activity. There's a difference between advancing with a crowbar and a roto hammer and spontaneously remarking, "Hey, awesome, I can get inside.". Who wouldn't want to be inside a supermarket at night? It felt important to give this intrusion something casual, something the viewer might enjoy effortlessly, without any kind of criminal intention.

Most of all I was irked by the fact that there was constantly the talk of criminals. At this age, something like that isn't criminal. There's just this vast juridical difference regarding the use of firearms when there is a criminal intention. That's why the case was that dramatized with expressions such as "premeditated" etc. I also tried to clarify the level of stress that was given on the side of the police, the moment they step inside the supermarket. The supermarket is a labyrinth and walking around it in the dark, assuming that someone might be out there, is an upsetting situation. In addition to that there are interpersonal factors, such as the scene in which the policewoman first calls the manager and her colleague feels thwarted, proceeding with an order to enter. He doesn't want to appear overruled or unprofessional in front of the young supermarket employee. That's why he goes inside. The correct procedure would have been: stay

outside, call the store manager or send in a police dog. Florian P. would have gotten away with it, his parents would have given him a piece of their mind, and he would still be alive.

A recurring theme – a metaphor for freedom and self-determination – is the car ride that is shot in a very interesting way. Does the car symbolize a counter world?

The supermarket and the car are actually inextricably linked. Beyond that, it's incredibly awesome for teenagers when someone has a car. In this case it's Victor who gets to score. I also believe that in correlation with the night in question, the car plays a crucial role. From the moment Julian steps into that car, he is trapped. The car is an exciting, tight space dominated by different



rules. For Victor, who can hardly gain foothold in life, the pimped BMW is all he has left. It's important to him that he can use it to impress 14-year-olds and keep his status. And then there's the scene in which the police

officers are sitting in their car and it becomes clear how similar these two worlds are. They, too, are spending a lot of time sitting and driving around in their car.



How did you come up with the title ONE OF US?

Finding a title was difficult. We worked on it for a while. Initially, the project was titled *We Were Here*. I liked its use of “we”, which described a community and immediately throws up the question of subjectivity and whether that includes the viewer. *ONE OF US* has a similar effect; it's just a little bit more provocative. Who is “one of us”? The policeman? The boy? The point I'm trying to reach is that there is a community here that doesn't even realize it is a community. They all live, in classic capitalist manner, in their own cosmos apart from one another. We judge Florian P. and the policeman quite harshly, even though they actually belong “to us”.

Sound, music and silence play a large role. What were your demands here?

I collaborated with Maja Osojnik and Matija Schellander, as I wanted to treat sound design and music as equals. Supermarkets are places that are constantly humming and hissing and creaking. I decided that before this becomes a disadvantage, we would use this circumstance to underline it

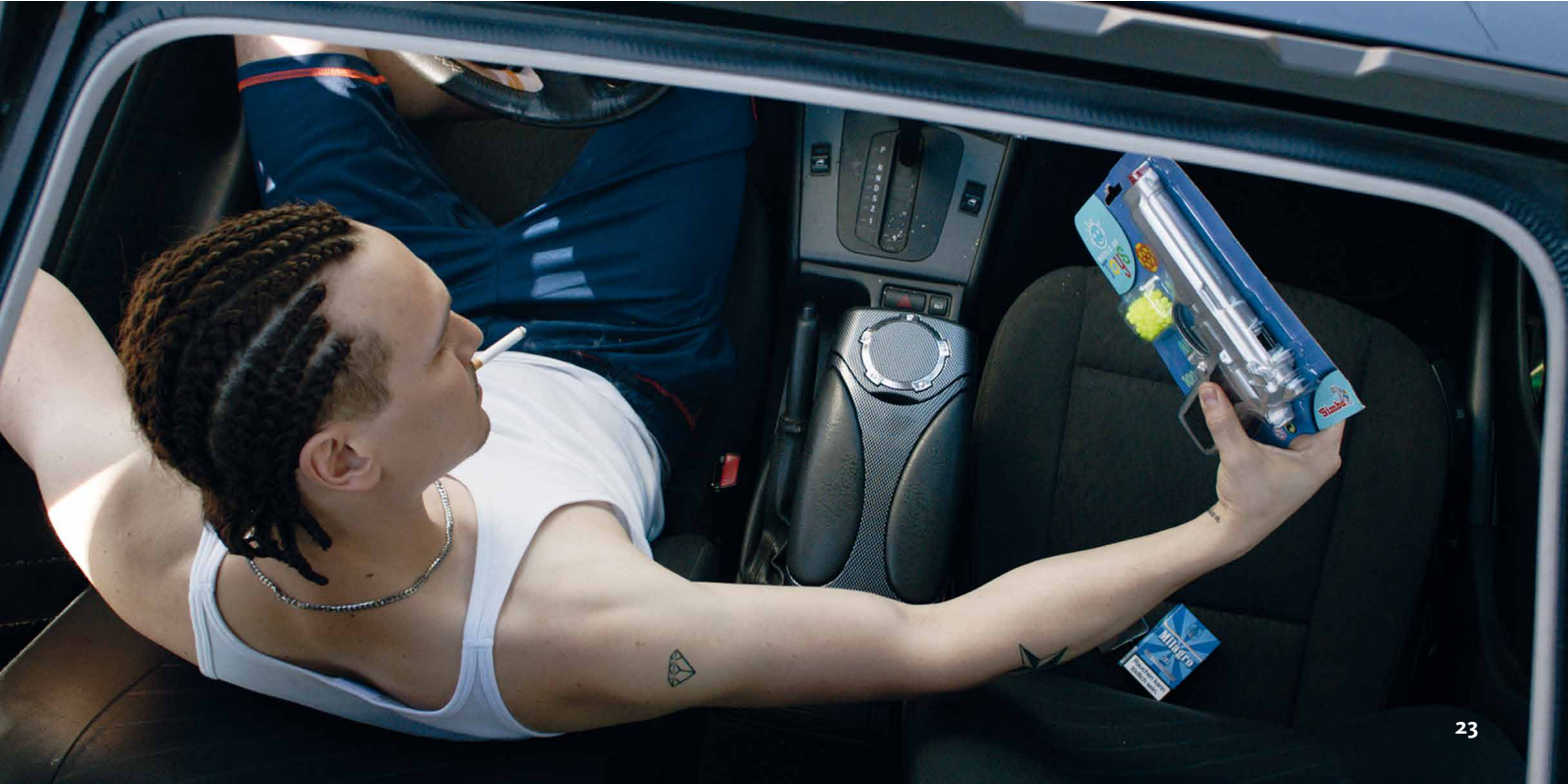
as a dramaturgical element. A supermarket creates its own atmosphere. After a few days of shooting we were completely exhausted: the cold light, the permanent noise, the strange climate – it gets to you. We wanted to express this atmosphere through the sound. I've always liked Maja's and Matija's free interactions with music and sound and the two of them were enthusiastic about the idea.

Were you also trying to provoke a discussion with this film?

To be honest, after the press coverage at the time and the current atmosphere in this country, I have a hard time knowing what I'm wishing for. This is a story that concerns real people. A new media commotion, which I could easily handle, has totally different consequences for different people. I'm not trying to conjure a new confrontation; exactly that has already happened and has wrongly injured many parties involved and made their lives more difficult. I recall Michael Jeanneés (Austrian journalist) atrocious quote in the Kronen Zeitung: "If you are old enough to steal, you are old enough to die.". On the opposite side there is an offended and angry youth generation who has lost faith in the system. What's the use of this?

Personally, I think it would be more important to initiate a discussion about youth employment and police work, and to pursue the question on

how to create intersections between these two. That would be productive and there is a major need for that. Whether you are looking at Lerchenfeld near Krems or Vienna – you'll find the same problems everywhere. Kids who are not getting enough room for self-expression or appreciation. This isn't a new problem. I hope that one or the other will adopt a new attitude towards this incident and realize that they don't want such conditions within the society they are living in. This border must not be crossed again. An original precedent was created, after all. If there are no consequences, will we, the next time a 14-year-old gets shot, again say "He was a criminal, so this is alright"? Or will it take even less next time? The potential for conflict remains after all. What is the state permitted to do? Where is it entitled to act? Where does this obedience come from that allows people to assume: A policeman did that, so it must be right. It's about raising awareness about what happened, and that we, as society, certainly do not want that. Most people are not aware that a child was shot dead that night. But that's a fact, no matter how you look at it.



PRESS REACTIONS

after the original incident

*“If you are old enough to steal,
you are old enough to die.”*

Kronen Zeitung, 07.08.2009
Michael Jeannée

*“Florian P. and Roland T. did not cause more
property damage during their trespass than an
ordinary bicycle thief.”*

Profil.at, 8. 8. 2009
Rosemarie Schwaiger





*“The policemen felt threatened and didn’t expect intruders,
in the building they were called to due to a burglary.”*

DER STANDARD, 12.8.2009
Wolfgang Moitzi, Sandra Breiteneder

*“Up to date I trained 4.000 policemen and I can tell you
first-hand, that no police officer wishes to use his weapon.
It will haunt you the rest of your life.”*

Krone.at, 05.08.2009
Interview: Christoph Budin

*“The report clearly states that both
teenagers were not only ready to escape
but also ready to attack.”*

OE24.at, 14. Oktober 2009
Hans-Rainer Rienmüller, attorney of the policemen

*“The impression is given that the
prosecution and the police work hand in hand,
in order to downplay the
criminal dimension of the incident.”*

Justizkultur.wordpress.com, 13. August 2009
Marcus J. Oswald (Ressort: Prozesse, LG Korneuburg)

ABOUT THE DIRECTOR

Stephan Richter was born in Dresden and studied Media Art at the University of Applied Arts in Vienna. He graduated in 2007 and therefore shot his first experimental short film “Out of Bounds” as a diploma thesis. The movie was shown at several international film festivals. Since then he has been working as a media artist, script writer and director in Vienna.

After several music videos and experimental shorts, Stephan Richter received the STARTER AWARD FOR FILM ART (Austrian Ministry of Culture and Arts) and started to work on his first feature film ONE OF US.

In 2013 ONE OF US was part of the EKRAN training programme in Warsaw (Wajda Film School) and was also nominated for the “Project Pitch Award” at the “Kino der Kunst Festival” (Cinema of Art Festival) in Munich.



FILMS AS DIRECTOR (SELECTION)

- 2011 **BETTER DEAD THAN READ**, 10 min, Experimental Short, together with Marc Jago
2010 **COMEBACK**, 12 min, Experimental Documentary, together with Tom Marschall
2007 **OUT OF BOUNDS**, 12:40 min, Experimental Short

FESTIVALS / HONORS

- 2014 **SHORTCUTS – EXPERIMENTAL FILM FESTIVAL GRAZ**
(Austria)
VIENNA INDEPENDENT SHORTS (Austria)

- 2013 **CINEMA OF ART FILM FESTIVAL MUNICH** (Germany)
nominated for the “KdK Project Award”

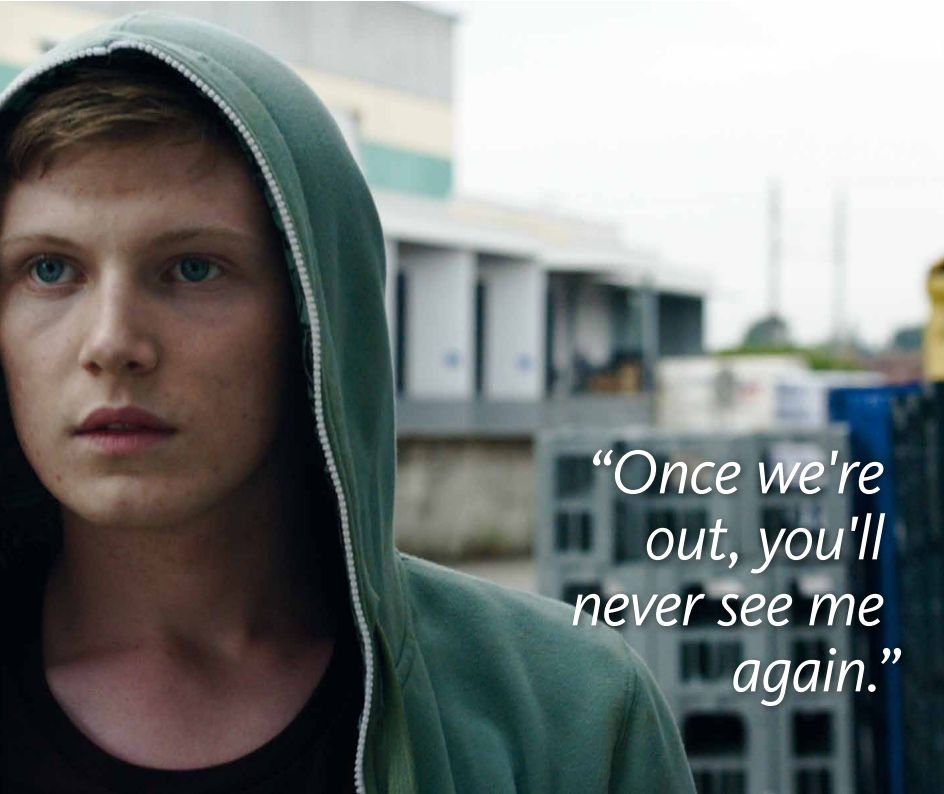
- 2012 **ANTIMATTER INTERNATIONAL FILMFESTIVAL** (Canada)

- 2010 **CONTENT AWARDS 2010** (Austria)
nominated for the Content Award (Category: Open)



- 2009 **ZEMOS98 11TH EDITION INTERNATIONAL ART FESTIVAL SEVILLA** (Spain)
VICTORIA INTERNATIONAL FILM FESTIVAL (Canada)
- 2008 **ART TECH MEDIA 2008 CORDOBA & TENERIFE, INTERNATIONAL ART FESTIVAL** (Spain)
EXIS INTERNATIONAL FILMFESTIVAL SEOUL (South Korea)
ANTIMATTER INTERNATIONAL FILMFESTIVAL (Canada)





*“Once we're
out, you'll
never see me
again.”*

JACK HOFER

After performing at various theatre plays and starring in the shortfilm SWEAT (Iris Blauensteiner) ONE OF US is Jack Hofer's first feature film.



*“We used to rule
this place.”*

SIMON MORZÉ

Simon Morzé has been acting since he was 9. He is known for the popular TV series FAST FORWARD (Andreas Kopriva, Michi Riebl), THE DECISION (Nikolaus Leytner) and HANNA'S DECISION (Friedemann Fromm). As the son of famous Austrian theatre/film actress Petra Morzé he found it natural to love acting.



CHRISTOPHER SCHAERF

Christopher Schaefer is a distinguished actor in Austria, mostly known for HOTEL (Jessica Hausner), NOT MY DAUGHTER (Wolfgang Murnberger), LIFE ETERNAL (W. Murnberger), as well as the critically acclaimed Austrian TV series, BRAUNSCHLAG (David Schalko), which has been recently bought to be adapted for the US market. He is recognized for his wide range and for being specific about his craft, which pulled him to later study acting at the highly respected William Esper Studio in New York City (under the tutelage of Bill Esper).



*“Now you’re
one of us,
man.”*





*“Get backup,
I’ll handle this.”*

ANDREAS LUST

Andreas Lust is a very well known Austrian actor, especially for *REVANCHE* (Goetz Spielmann), oscar nominated for best foreign language film, *THE ROBBER* (Benjamin Heisenberg) and *FAST FORWARD* (TV Series, Michi Riebl, Andreas Kopriva). He played in numerous other feature films during his acting career.



RAINER WOESS

Rainer Woess is an actor well known for his lead role in SUPERWELT (lead role, Karl Markovics) and other feature films like NORDSTRAND (Florian Eichinger).

Furthermore he is a successful TV actor in Austria and Germany. He's starring in numerous TV series, for instance in TATORT (Michi Riebl), SOKO WIEN (Holger Gimpel), SOKO KITZBÜHEL (Gerald Liegel), COPSTORIES (Paul Harather) and IM SCHLEUDERGANG (Paul Harather).



*“I think we've
been in this
shithole way
too long.”*

A photograph of actor Dominic Marcus Singer in a grocery store. He is wearing a white collared shirt under a maroon vest. A name tag on his vest reads "merx" and "Michael Zentbauer". He has a concerned or intense expression, looking slightly off-camera. The background shows shelves stocked with various food items, including bags of snacks.

*“I always
wanted
to be a
butcher.”*

DOMINIC MARCUS SINGER

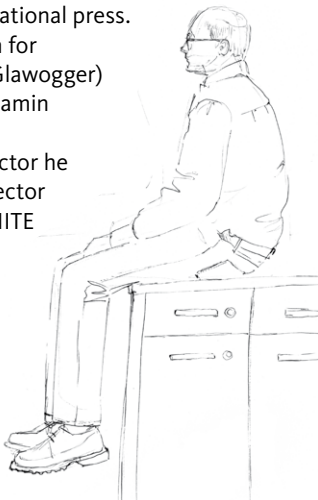
Dominic Marcus Singer has been performing at theatre plays since he was twelve years old. He directed his first feature film in 2011. As an actor Dominic is known for fiction films like HERMANN WITH THE SNOW SHOVEL (Dominic M. Singer, Albert Krivanec, Reinhard Schroeder), THERAPY FOR A VAMPIRE (David Ruehm) and THE FIRST DAY (Andreas Prochaska).

MARKUS SCHLEINZER

Markus Schleinzer is a director and actor. His first feature film MICHAEL was shown 2011 in the competition of the Cannes Film Festival. MICHAEL won him several awards and was highly acclaimed by the international press.

As an actor he is known for SLUMMING (Michael Glawogger) and THE ROBBER (Benjamin Heisenberg).

Before becoming a director he worked as a casting director for movies like THE WHITE RIBBON (Michael Haneke), THE PIANO TEACHER (Michael Haneke) and THE COUNTERFEITERS (Stefan Ruzowitzky).



*“We rent out
small units in
large shelves.”*

GOLDEN GIRLS FILMPRODUKTION & FILMSERVICES GMBH

GOLDEN GIRLS is an award winning creative collective of filmmakers and producers. The films made by the collective have won more than 70 international awards in the last 5 years. The creative team is the core of the company, combining experience and skills developed from many years of working in the media business.

Pre-production, production, post-production, graphics, special effects, sound, music composition and web design – all under one roof.

The cross-media documentary “Everyday Rebellion” 2014, by The Riahi Brothers was Austria’s most successful film at international festivals with more than 50 invitations. (www.everydayrebellion.net)



RELEASED FILMS (SELECTION)

EVERYDAY REBELLION	Documentary by Riahi Brothers / 110' / AUT, CH / 2013 / www.everydayrebellion.net
GLOBAL SHOPPING VILLAGE	Documentary by Ulli Gladik / 80' / AUT, HR / 2014 / www.globalshoppingvillage.com
AFTERMATH – THE SECOND FLOOD	Documentary by Raphael Barth / 82' / AUT, DE, IRL / 2014
JAKARTA DISORDER	Documentary by Ascan Breuer / 87' / AUT / 2013 / www.jakartadisorder.com
MAMA ILLEGAL	Documentary by Ed Moschitz / 94' / AUT / 2012 / www.mamaillegal.com
THE VENICE SYNDROME	Documentary by Andreas Pichler / 82' / DE, AUT, IT / 2012 / co-production with FILMTANK / www.venedigprinzip.de
FOOD MARKETS – IN THE BELLY OF THE CITY	5 part TV documentary series / IT, AUT, ES, HU / 2012 / co-production with STEFILM
MOMENTUM – WHAT DRIVES YOU	23-part TV documentary series for Red Bull Media House / AUT / www.redbull.tv
EXILE FAMILY MOVIE	Documentary by Arash T. Riahi / 94' / AUT / 2006 / www.exilefamilymovie.com

FILMS IN PRODUCTION / DEVELOPMENT

KINDERS	Documentary by Riahi Brothers / 90' / AUT / 2015
KORIDA	Documentary by Sinisa Vidovac / 90' / AUT / 2015
THE EREMITES	Feature film by Ronny Trocker / 90' / DE, AUT / CO-PRODUCTION WITH ZISCHLERMANN / 2016
THE NIGHT OF A THOUSAND HOURS	Feature film by Virgil Widrich / 100' / AUT, LUX, NL / CO-PRODUCTION WITH AMOUR FOU / 2016
THE MIGRUMPIES	Feature film by Arman T. Riahi / 90' / AUT / 2016
WHAT'S WRONG WITH A FREE LUNCH?	Documentary by Christian Tod / 90' / AUT, DE / 2016
WORLD HEALTH	Documentary by Lilian Franck / 90' / DE, AUT / CO-PRODUCTION WITH OVALFILM / 2016
RED	Feature film by Markus Heltschl / 90' / AUT / 2017
COPS	Feature film by Stefan A. Lukacs / 100' / AUT / 2017
THE MINISTER	Feature film by Arash T. Riahi / 90' / DE, AUT / CO-PRODUCTION WITH LITTLE DREAM / 2018



AWARDS (SELECTION)

EVERYDAY REBELLION Davey Silver Award 2014 / Erasmus EuroMedia Grand Award 2014 / Horizont Award – Fünf Seen Filmfestival 2014 / Audience Award – Biografilmfestival 2014 / Cinema for Peace Award, Berlin 2014 / European CIVIS Online Media Prize 2014 / Politiken Audience Award – CPH:DOX 2013 / Best Transmedia – B3 Biennale Frankfurt 2013 / ARTE Pixel Pitch prize for best cross-media project 2012 **JAKARTA DISORDER** Eine-Welt-Filmpreis NRW 2015 / Award of Merit – Int. Festival for Peace, Inspiration and Equality Jakarta 2014 / Best Film – Bir Duino Int. Film Festival Kyrgyzstan 2014 **MAMA ILLEGAL** European CIVIS Television Prize 2014 / Award for medium-length film/Full-length film – mujerDoc 2013 / Jury Award – STREAMS Online Film Festival 2013 / Best documentary feature film – Festival “Der Neue Heimatfilm” Freistadt 2012 / Best Film – One World Int. Human Rights Documentary Film Festival Brussels 2012 / Best film – Bishkek Int. Festival of documentary films on human Rights Kyrgyzstan 2012 / IDFA Filmfestival – Main Competition **THE VENICE SYNDROME** Urban TV Award 2014 – Festival Internacional de Cine y Televisión 2014 / Best City film – Open City Docs, London 2013 / Best Italian documentary – Cineambiente 2013 / Best City film – Doc Ville 2013 / ARRI-Cinematographer Prize – Nonfiktionale 2013 / DOK Leipzig 2012 – German Documentary Competition **EXILE FAMILY MOVIE** Best documentary & Interfilmaward – Max Ophüls Festival, Saarbrücken 2007 / Golden Dove for best documentary & Fipresci Award – Documentary and Animation Festival Leipzig 2006 / Silver Hugo for best documentary – Chicago Film Festival 2006 / Best Austrian documentary – Diagonale 2006

PRODUCTION

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