

SEX, AGENTS & OTHER AFFAIRS

CODENAME

# Holec

A FILM BY  
FRANZ NOVOTNY

PRESS KIT

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Austria / Czech Republic 2016 / 98 minutes

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## CREW

DIRECTOR	FRANZ NOVOTNY
SCRIPT	FRANZ NOVOTNY, ALRUN FICHTENBAUER, MARTIN LEIDENFROST
DIRECTOR OF PHOTOGRAPHY	ROBERT OBERRAINER
PRODUCTION DESIGNER	MARTIN REITER
EDITOR	KARIN HAMMER
MUSIC	ONDŘEJ BRZOBOHATÝ
COSTUME	KATARÍNA ŠTRBOVÁ BIELIKOVÁ
VISUAL EFFECTS SUPERVISOR	DAVID VÁŇA
MAKE-UP	HANA CHÝLOVÁ
SOUND DESIGN	JAKUB ČECH
CASTING	EVA ROTH, KATEŘINA OUJEZDSKÁ, MAJA HAMPLOVÁ
LINE PRODUCERS	GOTTLIEB PALLENDORF (AT), VLADIMIR LHOTÁK (CZ)
EXECUTIVE PRODUCER	JOHANNA SCHERZ
CO-PRODUCER	VÍT KOMRZÝ
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### A PRODUCTION FROM

Novotny & Novotny Filmproduktion (Austria) and  
Dawson Films (Czech Republic)

### IN CO-PRODUCTION WITH

UPP (Czech Republic)

## CAST

HELMUT ZILK	JOHANNES ZEILER
HONZA	KRYŠTOF HÁDEK
EVA	VICA KEREKES
NAHODIL	DAVID NOVOTNÝ
FUCHS	HERIBERT SASSE
POPP	MICHAEL FUITH
ZOFIE	JENOVÉFA BOKOVÁ
DIANA	DANA MARKOVÁ
STUDIO MANAGER	VILMA CIBULKOVÁ
VACEK	JIŘÍ VYORÁLEK
OSKAR	ONDŘEJ BRZOBOHATÝ
HELGA	EVA SPREITZHOFFER
HADEK	ONDŘEJ MALÝ
SUSI	HILDE DALIK
MARKUS	GERRIT JANSEN



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In co-production with ORF Film/TV-Agreement  
Česká Televize

## PRESS NOTE

Sex, Secret Agents and Other Affairs: CODE NAME HOLEC. The new film directed by Franz Novotny starring Johannes Zeiler as Helmut Zilk. An exciting spy thriller set during the Prague Spring in 1968. – Coming to theatres across Austria on 29th July.

## CONTENT

Prague Spring 1968: A young Czech director named Honza has just filmed the first images of the invasion of Prague by Warsaw Pact troops. When he meets Helmut Zilk, the head of TV at ORF (Austrian Broadcasting Corporation), he sees an opportunity to report to the world about the wrongs being done to the ČSSR. Honza is highly critical of the regime, and his previous film was banned by the censors, so this time he joins forces with his true love, Eva, to try and smuggle the footage out of the country to Vienna. The two meet Zilk, the smart and debonair journalist responsible for initiating the “Prague City Talks”, at one of his joint live Czech-Austrian TV broadcasts. In fact, Eva, an aspiring actress, gets to know Zilk “much better” than Honza does. But what Honza and Eva don’t know is that

Zilk has been under surveillance by the secret police for some time. This means that Zilk’s affection for Eva has not gone unnoticed by Nahodil, an agent of the Czech secret police. This information about an amorous liaison provides the perfect means to blackmail Zilk. The secret police pressure Zilk to give them the real footage and provide the West with false propaganda material that depicts the invasion as a liberation.

This fact-based fictional film directed by Franz Novotny (“EXIT – But Don’t Panic”, “Die Ausgesperrten”, etc.) centres on Helmut Zilk, a well-known figure in Austrian social-democratic politics. Zilk was head of TV at ORF and the Mayor of Vienna from 1984 to 1994. In “Holec”, Novotny puts forth a new interpretation of Zilk’s activities at the end of the 1960s.

The film’s story is based on the oft-debated fact that Zilk had contact with the Czech secret service in the mid-1960s. Novotny re-imagines events and illuminates the inner conflicts faced by the key characters involved.

The original screenplay by Franz Novotny, Alrun Fichtenbauer and Martin Leidenfrost, is based on the story “The Italian Connection/Italská Spojka” written by Czech director Jan Němec as well as on the secret-police files published in the Austrian news magazine “profil”. The film draws equally on real events and on events that are suspected to have happened.

**CODE NAME HOLEC**  
**COMING TO THEATRES ACROSS AUSTRIA ON 29TH JULY**

## BACKGROUND

**HELMUT ZILK, SECRET AGENT: ZILK WAS A ČSSR INFORMANT FOR SEVERAL YEARS**

*by Herbert Lackner*  
*Published 23rd March 2009 in the Austrian news magazine “profil”*

Helmut Zilk, a former minister in the Austrian federal government and a long-time Mayor of Vienna, collaborated with the Czechoslovakian secret police for several years and was paid for his services. The Austrian police found out about it but did not blow his cover.

The pardon couldn’t have been more unequivocal or come from a more respectable source: indeed, the words spoken by Vaclav Havel in the name of the Czech people at Helmut Zilk’s funeral this past November carried a great deal of weight. When Havel, the highly admired statesman and “President of Freedom” in the Czech Republic, apologised for the injustices done to Zilk as a result of “our” ignorance, “we” no longer had any doubt: at that moment, we knew that all those evil rumours about Zilk’s alleged collaboration with communist

Czechoslovakia’s secret police in the 1960s must have been a truly nasty form of character assassination.

Should Havel have spoken the truth as he stood there next to the coffin of his dead friend? As a former President of the Czech Republic, there was no way he couldn’t have known the truth. “profil” is now the first media outlet to have access to the secret police file created on Zilk from 1965 to 1974 in Prague. It contains logs chronicling conversations Zilk had with his case officers at the ČSSR Embassy in Vienna alongside cha-

racter evaluations and information assessments by the central offices in Prague. It also contains wiretap transcripts from Zilk's hotel rooms and payment receipts signed by Zilk for services rendered.

**HUNDREDS OF FILES REVEAL A BITTER TRUTH:** Between December 1965 and June 1968, Helmut Zilk provided the secret police of the communist state of Czechoslovakia (ČSSR) with information drawn from Austrian domestic political circles otherwise off-limits to them. And Zilk was paid for his services – both in cash and in kind. The evidence shows receipts totalling roughly 70,000 Schillings, which would be approximately €30,000 today. Over the course of these two-and-a-half years, Zilk accepted the money in cash and provided a signed receipt. He signed for the first €5,000 Schillings using his own name; later, he signed using the code name Johann Maiz, which he had chosen himself. The secret police filed him under the name “Holec”; only when their cooperation was nearing an end did they use his real name in the files: Helmut Zilk.

**INCONGRUITY.** What could possibly have motivated a successful, 40-year-old TV journalist to put everything on the line for a relatively small sum of money? How could a man who would become Head of TV at ORF in March 1967 – and as such was a close colleague of ORF Director Gerd Bacher, himself a die-hard anti-communist – collaborate with the communists? Why did that same Helmut Zilk fearlessly support the resistance movement against the Warsaw Pact invaders on Austrian TV only a few months after ending his cooperation with the state police? Indeed, for his bravery, Zilk was later named an honorary citizen of Prague and Bratislava.

**A MAN AND HIS**

**CONTRADICTIONS.** There is no clear motive to be found, even in the detailed documents on Zilk belonging to the secret police. The files do make it possible to conclude that he might have been worried about his career, that he enjoyed the thrill of it all and, of course, the money. Even while working as Bacher's well-established TV director, he continued to receive the odd small packet of cash. It would also seem that Zilk – in a fit of hubris following his success in TV journalism – believed that he could actually speed-up the slow-moving pace of reform in Czechoslovakia. He once complained that the Czech bishops had not been allowed to travel to an international meeting in Mariazell, arguing that this move would only foster anti-communism in Austria even further. Then he turned around and asked his case officer to get the OK from authorities for an ORF-approved discussion on humanism featuring Eastern and Western philosophers that would be broadcast across both countries. He also tried to organise a third instalment of these “City Talks”, a memorable live talk show broadcast from Prague in 1964 and 1965. In the Cold War era, this live discussion hosted by Zilk was an exceptional coup, seeing as it fostered debate on questions of civil liberties and human rights that transcended the Iron Curtain for the first time. When discussing the matter with the secret police, Zilk argued that if they fulfilled his wish for a third instalment, it would not only be good for his personal and professional status but it would also enhance Czechoslovakia's image abroad. Indeed, if Zilk's star rose, the secret service would gain access to even better contacts.

**BUT THEY REBUFFED HIM.** They wanted information and would pay for the privilege; that is, if Helmut Zilk's career prospered, they were

very comfortable with that. However, there were to be no political concessions provided in return. For the ČSSR spy network, Austria was an important field of operation. The Graz-based contemporary historian Stefan Karner notes that they had very few scruples when recruiting Zilk. Indeed, the Czech secret police office in Vienna had the largest staff in all of Europe. The reason being: Prague officials were looking for proof of anti-ČSSR activities by displaced Sudeten Germans who could be used as bargaining chips in diplomatic negotiations.

**HELMUT ZILK HAD DIFFERENT PRIORITIES.** According to the files, Zilk made first contact with the secret police at a lunch in January 1965 – right between the first and second Prague City Talks. Sitting at the table was a man by the name of Starek, an agent active at the ČSSR Embassy on Vienna's Penzinger Strasse. Headquarters had sent Starek to meet Zilk under the code name Mladik (boy). Starek's job was to find out whether the enterprising Austrian TV journalist would be responsive to efforts to get him to provide paid information services. The first file is dated 14th December 1965 and contains Starek's observations from the following months, including that Zilk had a well-groomed appearance, was a hit with the ladies, led a lavish personal life, ate in expensive restaurants but by no means had money to burn.

Three days later, the second and last City Talk hosted by Zilk was broadcast from Prague. On the Austrian side, authors Hellmut Andics and Peter Weiser discussed matters of culture policy with Czechoslovak representatives and criticized the fact that the only Austrian newspaper one could buy in Prague was the Austrian Communist Party's magazine, “Ös-

terreichische Volksstimme”. According to secret police documents, Zilk approached Starek after the broadcast and supposedly emphatically impressed upon his case officer that they should meet before Starek's vacation. He said that he was ready to consider a joint cooperation, and that he believed Starek's assurances

payment for various materials or “as repayment” (Rückgabe). They agreed on the term “repayment”. Starek composed the text of the receipt and Zilk signed it with his own name. All further payment receipts feature only the date, the sum and a code name signature: “Received. Johann Maiz.” In the subsequent two-and-a-half ye-

The meetings in Prague always took place at Hotel Alcron in the old city, where Zilk always had the same room, which also happened to be bugged by the secret police. The wiretap transcripts are included in Zilk's file. Money transfers also took place at the Alcron. The receptionist – an



that any cash receipt signed by him would never land in the hands of the Austrian People's Party (ÖVP).

**THREE DAYS AFTER THAT,** on 20th December 1965, the Czech secret police opened an intelligence file on Helmut Zilk. And that same day he received his first payment in Vienna: 5,000 Schillings. The file shows that the secret police were determined to pin Zilk down from the very beginning. As the instructions given to Starek stipulated, providing Zilk with a receipt was acceptable, but the reason for payment listed on the receipt must be as compromising as possible. Zilk smelled a rat and demanded that an “unsuspicious” reason for payment be written on the receipt: for consultant services, as

ars until June 1968, Zilk met his case officers on average once every two weeks. Initially, the meetings took place in Zilk's office on Argentinierstrasse; but soon they branched out to the Sacher restaurant, the Kerzenstüberl, the Hotel Intercontinental or the Hotel am Parkring. Sometimes they even met in Zilk's apartment. The aspiring journalist lived with his wife Erika and son Thomas in a high-rise on Matzleinsdorfer Platz built in 1957. At the time, it was Vienna's most modern residential building with central heating, a garbage chute on every storey and a dance café on the top floor. The number of prominent names living there was also correspondingly high and included Hans Dichand, editor-in-chief of Austria's daily newspaper “Kurier”.

employee of the secret police, as was often the case in Soviet Bloc hotels in that era – slid the keys and an envelope across the counter, while Zilk discretely left the signed receipt. The Czech agents were interested in specific issues: the foreign policy of the ÖVP government; the power struggle in the Austrian Social Democratic Party (SPÖ) after the election defeat in March 1966; and the position of the Austrian federal government in the upcoming restitution negotiations for the displaced “Old Austrians”. Starting in 1967, Zilk's contacts were also interested in the balance of power in the new ORF.

**THEY OVERESTIMATED HIS RESOURCES.** It turned out that Zilk had just about the same level of access to the leaders of the right-wing

Austrian government as any reasonably well-known political journalist. Although he was an avowed social democrat, he had no meaningful function in the SPÖ and was dependent upon the information given to him by friends from inside the party. Bruno Kreisky, who became SPÖ Chairman in February 1967, didn't even like Zilk. In fact, Kreisky saw it as an outright provocation when Gerd Bacher installed Zilk as Head of TV at ORF in March 1967. In other words, Zilk had no access to any state secrets. When his case officer began to pressure him further for written material from the inner sanctum of the SPÖ, Zilk produced only the standard speeches given by the Party Secretariat and the Staff Information Sheet "Politics and Documentation" sent out every two weeks to 70,000 functionaries. These were not exactly hot commodities.

**OTHER INFORMATION** was more valuable to the secret agents working with Zilk. In this realm, Holec indeed delivered key analyses of internal debates in the SPÖ about a

rapprochement with the EEC and the expected "Ostpolitik" of the ÖVP government under Josef Klaus. He also revealed to the Czechs the limit to which the Austrians were willing to go with regard to restitution. The precise manner in which the information was communicated is debatable: Zilk was unwilling to write reports himself, so his case officer provided him with a tape recorder. Initially, Zilk dictated an entire tape once a month; later, for security reasons, he started providing oral reports. He gave the tape recorder back and argued that his voice was too well-known to risk it. In addition to cash, Holec also sometimes asked for presents, for example a chandelier made of Bohemian lead crystal for his sitting room. A brochure was sent from Prague and Zilk was allowed to choose a model. The Prague office reported to the case officer in Vienna that it would take four months to deliver the chandelier; but on the more practical side, it would give them time to install a convenient eavesdropping microphone in the chandelier. After being named Head of TV in March 1967,

Zilk started to get increasingly nervous. At one point, he received a visit from his contact man in Hotel Alcron, even though Gerd Bacher, the new ORF Director General, had a room on the same floor.

#### THE STATE POLICE

**GET INVOLVED** In January 1968, reform leader Alexander Dubcek became Head of the Czechoslovakian Communist Party. Slowly, the country began to open up. Zilk feared that members of the secret police might defect and blow his cover. And indeed, this was the case – to a certain extent. Within a couple of weeks of the invasion by Warsaw Pact troops, all three of Zilk's case officers defected to the West. One of them, Major Ladislav Bittman, went to the USA and was picked up by the CIA. He ratted on Zilk, prompting the CIA to pass the information on to the Austrian state police. In January 1969, case officer Starek was questioned by Austrian authorities on the subject of Zilk. In July 1969, the Czech secret police determined in an internal paper that Austrian authorities were fully infor-

med about their relationship to Holec. They had conducted an interview with him. They had also interviewed Gerd Bacher, who considered the accusations to be pure slander. This past Friday, in response to a request

by the staff at "profil", Gregor Schütze, a spokesman for Austria's Interior Ministry, announced that there was no file on the subject to be found in their archives.

## FRANZ NOVOTNY ON HIS RELATIONSHIP TO HELMUT ZILK

At the end of the 1960s, Novotny sent Helmut Zilk a script called "Johann Strauß, The Murderer of Mayerling". Bernd Fischerauer was eager to bring the story to the stage at the Volkstheater (National Theatre) and make a TV film as well.

Zilk sent Novotny's script to Jörg Mauthe for proofreading. Although Mauthe had a very positive reaction to the script – irrespective or precisely because of its historical inaccuracies – they came to the conclusion that "the project did not quite fit" 1970s ORF TV; that is, it would be out of place between Edith Klinger and Heinz Conrads.

However, Zilk quite generously proposed that the "highly talented young man" instead shoot a film about the Vienna Boy's Choir. Of course, the 23-year-old Novotny took this as a flagrant insult and rejected the offer in a fit of juvenile outrage. He even composed a nasty letter in which he virtually bit the outstretched hand that wanted to feed him.

Novotny had studied painting under Josef Mikl at the Academy of Fine Arts and worked as a vendor at the Meiselmarkt, and at the beginning of the 1970s he was making a living at "Zeit im Bild", where he filmed a couple of cultural reports. Literally only "a couple", because Novotny left already while making the second film report. Students at the Academy had invited him to shoot a bold report on their unpopular professor Roland Rainer, an offer Novotny had accepted. His work, however, disregarded any journalistic principles and prompted the

world-famous architect to complain directly to Zilk, who called Novotny to his office and brought an end to his already short journalistic career – and justifiably so.

A few years later, Zilk remembered "that young Novotny man" and commissioned him – via a certain Mr. Halasz, a Hungarian export-import dealer – to shoot a TV show for ORF about a Cuban singer named Gina Baro, who was performing at the Budapest nightclub "MAXIM". "Carnival in Cuba" was a sparkling success for everyone involved for many reasons. At the end of the 1970s, Zilk was Vienna's City Councillor for Culture and attended an appearance of Novotny's at the Metro Cinema, in which Novotny – with a jester's cap on his head – appealed for more money for Austrian films.

After that, Zilk appointed Novotny to the Vienna Film Fund, where Novotny would join forces with Dr. Heiduschka and Gerald Matt to develop a new statute.

In the 1980s, Novotny filmed a number of election ads for Zilk, who eventually became Mayor of Vienna. At the beginning of the 1990s, Zilk awarded Novotny the City of Vienna's Golden Medal of Merit – for whatever reason.

Interestingly, this "prehistory" between the two men was entirely irrelevant when it came time to making a film about Zilk. In fact, the challenges posed by the writing and directing of this film had nothing to do with any desire to damage the hagiography of this well-known politician or bring

him down via some sort of scandal. What was most attractive about the film was the opportunity to explore the moment of entanglement, that is, to examine how a man living in the 1960s was able to unravel the dangerous web he had spun for himself, how he managed to shake off extortion and coercion and even advance his own career.

The documents uncovered by "profil" were helpful, seeing as they quite convincingly show that Zilk was involved with the Czech secret police in Prague. Indeed, it is highly unlikely that somebody would have taken the time to falsify thousands of pages implicating Zilk in this matter.

In our case, we were only able to guess at Zilk's motives. Intelligence services have a tendency to be secret, so our screenplay had no choice but to engage in a certain level of interpretation. This is a good thing, because it allows the film to compress events and penetrate to the core of the story. Indeed, the film's free patchwork of history is highly preferable to historical truth, for which we also have no certainty. In other words, what mattered was not the depiction of so-called facts, as would be the case in a documentary; instead, the goal was to provide an artistic representation of the life of an important Austrian personality where viewers would be invited to draw their own conclusions."



## JAN NĚMEC, »THE ENFANT TERRIBLE OF THE CZECH NEW WAVE«

In the 1960s, Jan Němec was one of the pioneers of the New Wave in Czech cinema alongside Miloš Forman and Jiří Menzel. In his feature film debut, *DIAMONDS OF THE NIGHT*, which is based on a work by author Arnošt Lustig, Němec follows the journey of two boys who escape from a concentration camp transport. The film wowed audiences with its wide-angle

shots and dense atmosphere. In August 1968, Němec documented the Soviet invasion of Czechoslovakia, which destroyed all hopes for “socialism with a human face”. The film material was smuggled into the West and shown there repeatedly, which prompted Němec to go into exile. He then wrote down his experiences during the Prague Spring in a short

story called “The Italian Connection”, which forms the basis of the screenplay for *CODE NAME HOLEC*.

In 2001, Němec was awarded the “Golden Leopard” in the Video Competition at the Locarno Film Festival for *LATE TALKS WITH MY MOTHER*. In 2014, Němec – a relative of Vaclav Havel – gave back the Czech Medal of Honour he had received as a protest against President Miloš Zeman. At the time, he said “I will only take it back when there’s a new leader in Prague, but it is unlikely that I will experience that in my lifetime”. Jan Němec died on 18 March 2016 at the age of 79.

(Source: DPA)



## FRANZ NOVOTNY - DIRECTOR & SCREENWRITER

Franz Novotny was born on 30th May 1949 in Vienna. He counts among the most important representatives of Austrian avant-garde cinema in the 1960s and 1970s. He achieved prominence in 1977 with his “scandal film” *DIE STAATSOPERETTE*. Two of his subsequent films, *EXIT ... NUR KEINE PANIK* and *DIE AUSGESPERRTEN* (based on a novel by Elfriede Jelinek), are two truly timeless Austrian films. In the past several years, in addition to his activity as a screenwriter and director, he also produced a number of successful Austrian films.

### FILMOGRAPHY AS DIRECTOR (A SELECTION):

2003:	YU, Kino, Ö/FRJ
2001:	NACHTFALTER, Ö
1995:	EXIT II - VERKLÄRTE NACHT, Ö
1982:	DIE AUSGESPERRTEN, Ö
1980:	EXIT ... NUR KEINE PANIK, Ö/BRD
1977:	STAATSOPERETTE, Ö

## JOHANNES ZEILER (HELMUT ZILK)

Johannes Zeiler was born in Vorau, Steiermark in 1970. He studied German and history in Graz and completed a degree in acting at the Max Reinhardt Seminar in Vienna. After that, he appeared on theatre stages across Germany and Austria. He also appeared in many feature films and TV productions. In 2011, he played the lead in Alexander Sokurov’s *FAUST*, which received the Golden Lion at the 68th Venice International Film Festival.

### FILMOGRAPHY (A SELECTION):

2015:	HILFE, ICH HAB MEINE LEHRERIN GESCHRUMPFT, D/Ö (Director: Sven Unterwaldt jr.)
2015:	RITTER TRENK, D/Ö (Director: Anthony Power)
2013–2014:	COPSTORIES, Ö, TV-Serie
2013:	ZUM GEBURTSTAG, D/F (Director: Denis Dercourt)
2013:	OKTOBER NOVEMBER, Ö (Director: Götz Spielmann)
2012:	DIE VERMESSUNG DER WELT, D/Ö (Director: Detlev Buck)
2011:	FAUST, RU (Director: Aleksandr Sokurov)
1997:	DER UNFISCH, Ö (Director: Robert Dornhelm)

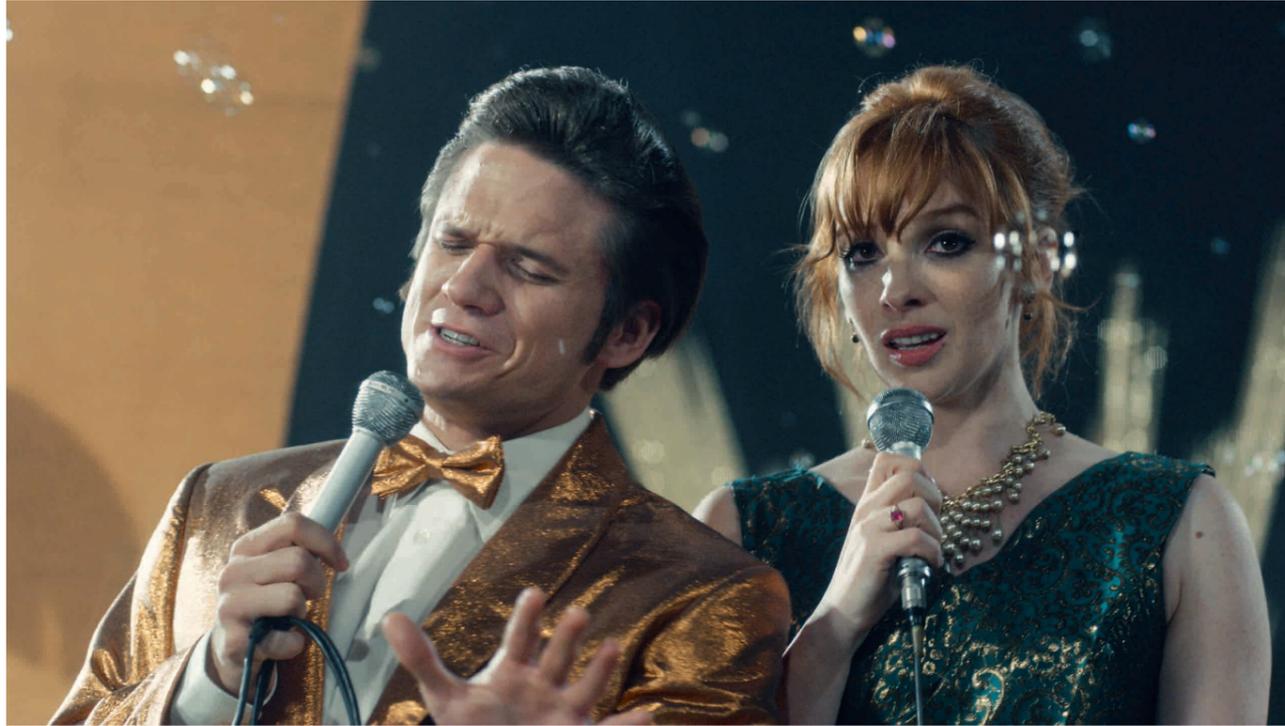


## KRYŠTOF HÁDEK (HONZA)

Kryštof Hádek was born on 10th March 1982 in Prague. He studied acting at the Prague Conservatory and the London Academy of Music and Dramatic Art. In 2001, he appeared in the international war drama *DARK BLUE WORLD*, for which he was nominated for a “Bohemian Lion” as “Best Supporting Actor” at the Czech Film Awards. He went on to win the “Best Actor” award for his role in *DREI JAHRESZEITEN IN DER HÖLLE* (2009).

### FILMOGRAPHY (A SELECTION):

2013:	UNDER THE SKIN, UK/USA/CH (Regie: Jonathan Glazer)
2009:	DREI JAHRESZEITEN IN DER HÖLLE, CZE/D/SVK (Regie: Tomás Masín)
2009:	DAS MÄDCHEN, SWE (Regie: Fredrik Edfeldt)
2008:	BOBULE, CZE (Regie: Tomás Barina)
2007:	COSMOS, ES (Regie: Diego Fandos)
2006:	EXPERTI, CZE (Regie: Karel Coma)
2001:	DARK BLUE WORLD, CZE/ UK/D/DK/I/F (Regie: Jan Sverák)



## VICA KEREKES (EVA)

Vica Kerekes was born in Czechoslovakia in 1981. She is well known in the Czech Republic, Slovakia and Hungary for her many appearances on stage and in films.

### FILMOGRAPHY (A SELECTION):

2014:	ZEJTRA NAPORÁD, SVK/CZE (Director: Rudolf Havlik)
2013:	KRÍDLA VÁNOČ, CZE (Director: Karin Babinská)
2013:	ROBINSON & CRUSOE, SVK (Director: Jan Sabol)
2012:	7 DNI HRICHU, CZE (Director: Jirí Chlumsky)
2011:	MUZI V NADEJI, CZE (Director: Jirí Vejdelek)
2010:	DESTOVÁ VÍLA, CZE (Director: Milan Cieslar)
2009:	1, HUN (Director: Pater Sparrow)
2008:	MÁZLI, HUN/D/F (Director: Tamás Keményffy)

## DAVID NOVOTNÝ (NAHODIL)

David Novotný was born on 12th June 1969 in Czechoslovakia and has appeared in many Czech and international film and TV productions.

### FILMOGRAPHY (A SELECTION):

2016:	DIE GELIEBTE DES TEUFELS, CZE/SVK (Director: Filip Renc)
2014:	HODINOVY MANZEL, CZE (Director: Tomáš Svoboda)
2014:	DÍRA U HANUSOVIC, CZE (Director: Miroslav Krobot)
2013:	KRÍDLA VÁNOČ, CZE (Director: Karin Babinská)
2012:	OKRESNÍ PREBOR, CZE (Director: Jan Prusinovsky)
2008:	DIE KARAMAZOWS, CZE/PL/F (Director: Petr Zelenka)
2001:	DARK BLUE WORLD, CZE/UK/D/DK/I/F (Director: Jan Sverák)

## HERIBERT SASSE (FUCHS)

Heribert Sasse was born on 28th September 1945 in Linz. In addition to his work as an actor, he is also active as a director and theatre manager. He has directed plays at the Theater in der Josefstadt, at the Volkstheater in Vienna, at the Volksbühne in Berlin and at the Salzburger Festspielen. He is a professor of acting and directing at the Mozarteum in Salzburg and also in charge of the "Cultural Management" degree programme at the Hochschule für Musik "Hanns Eisler" in Berlin.

### FILMOGRAPHY AS ACTOR (A SELECTION):

2013:	QUELLEN DES LEBENS, D (Director: Oskar Roehler)
2011:	BRAND – EINE TOTENGESCHICHTE, Ö/D (Director: Thomas Roth)
2010:	JUD SÜSS – FILM OHNE GEWISSEN, D/Ö (Director: Oskar Roehler)
2009:	BLUTSFREUNDSCHAFT, Ö/D (Director: Peter Kern)
2009:	GELIEBTER JOHANN GELIEBTE ANNA, Ö/D (Director: Julian Pölsler)
2008:	FALCO – VERDAMMT, WIR LEBEN NOCH!, Ö/D (Director: Thomas Roth)
1980:	EXIT ... NUR KEINE PANIK, Ö/BRD (Director: Franz Novotny)



## MICHAEL FUITH (POPP)

Michael Fuith was born in 1977 in Eisenstadt and made his debut in the feature film KOTSCH (2006). His most famous role was the lead character in the film MICHAEL, which was nominated for the Palme d'or in Cannes in 2011.

### FILMOGRAPHY (A SELECTION):

2014:	BLUTSSCHWESTERN, Ö (Director: Thomas Roth)
2013:	BLUTGLETSCHER, Ö (Director: Marvin Kren)
2012:	DAS VERMÄCHTNIS DER WANDERHURE, D/CZE (Director: Thomas Nennstiel)
2012:	KOHLHAAS ODER DIE VERHÄLTNISSMÄSSIGKEIT DER MITTEL, D (Director: Aron Lehmann)
2011:	MICHAEL, Ö (Director: Markus Schleinzner)
2010:	RAMMBOCK, D (Director: Marvin Kren)
2006:	KOTSCH, Ö (Director: Helmut Köpping)

## EVA SPREITZHOFFER (HELGA ZILK)

Eva Spreitzhofer was born on 4th March 1967 in Graz, Austria. After completing her degree in acting at the Schauspielschule am Volkstheater in Vienna, she appeared in a number of film, television and theatre roles. She has worked regularly as a screenwriter since winning the ORF Screenplay Competition in 2000 for TIGERMÄNNCHEN SUCHT TIGERWEIBCHEN. In 2009, Spreitzhofer joined her fellow Austrian filmmakers to launch the Academy of Austrian Film, of which she is a board member. She is the chairwoman of the Austrian Screenplay Association and a member of the Project Commission of the Austrian Film Institute. In 2014, she directed her first film, UNTER BLINDEN, about the life of the extreme-sports athlete Andy Holzer.

### FILMOGRAPHY AS DIRECTOR:

2014: UNTER BLINDEN, Ö

### FILMOGRAPHY AS SCREENWRITER (A SELECTION):

2009–2011: SCHNELL ERMITTELT, Ö, TV-Serie  
2007: ZODIAK – DER HORORSKOP-MÖRDER, D/Ö, TV-Serie  
2003: TIGERMÄNNCHEN SUCHT TIGERWEIBCHEN, D  
(Director: Michael Kreihsl)

### FILMOGRAPHY AS ACTOR (A SELECTION):

2004: ZWEI WOCHEN FÜR UNS, D (Director: René Heisig)  
1998: HELDEN IN TIROL, Ö/CH (Director: Niki List)

## NOVOTNY & NOVOTNY FILMPRODUKTION

### (FILM SELECTION)

#### EGON SCHIELE - DEATH AND THE MAIDEN

(In cinema: 07.10.2016), Director: Dieter Berner

#### WE USED TO BE COOL

(In cinema: 23.09.2016), Director: Marie Kreutzer

#### THERAPY FOR A VAMPIRE

(2014), Director: David Ruehm; Busan International Film Festival, 2014; Hofer Filmtage, 2014; Audience Award – Gold Prize at Montréal FanTasia Film Festival, 2015

#### A MOMENT OF LIFE

(Dokumentarfilm, 2014), Director: Anita Natmeßnig

#### SUPEREGOS

(2014), Director: Benjamin Heisenberg; Berlinale, 2014 – Panorama-Special; Diagonale, 2014

#### TAKING IT BACK

(2013), Director: Andreas Schmied; Audience Award – Austin Film Festival

#### SICKFUCKPEOPLE

(Documentary, 2013), Director: 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.

#### THE STRANGE CASE OF WILHELM REICH

(2012), Director: Antonin Svoboda; produced with coop99; co-production with Lotus Film; Viennale, 2012

#### THE FATHERLESS

(2012), Director: Marie Kreutzer; co-production with Witcraft Szenario; in cooperation with KGP; Berlinale, 2011 – Panorama; Diagonale, 2011 – „Bester Spielfilm“, „Beste Kamera“ und zwei Schauspielpreise für Marion Mitterhammer und Johannes Krisch; Bozner Filmtage, 2011 – „Bester Spielfilm“

#### POWDER GIRL

(GB/D/A, 2011), Director: Phil Trill; in Koproduktion mit Kaleidoscope Films, CrossDay Productions und Neue Bisokop Film

#### JUD SÜSS - FILM OHNE GEWISSEN

(A/D, 2010), Director: Oskar Roehler; Produced with Clasart Filmproduktion and Tele München; Berlinale, 2010 – Official Competition; Festival des deutschen Films, Ludwigshafen, 2010 – Award for the actor Moritz Bleibtreu; Austrian Filmaward, 2011 – „Beste Maske“

#### BLUTSFREUNDSCHAFT

(2010), Director: Peter Kern; Berlinale, 2010 – Panorama

#### INITIATION

(2009), Director: Marco Antoniazzi; Public award from the Diagonale and at the Bozner Filmtagen, 2009

#### ALL THE INVISIBLE THINGS

(2007), Director: Jakob M. Erwa; Großer Diagonale-Preis, 2007; Internationales Filmfestival Oldenburg, 2007 – German Independence Award

#### THE BORDER POST

(BIH/SLO/MK/SRB/GB/HU/F/A, 2006), Director: Rajko Grlic; Festroia IFF – FIRPRESCI-Preis

#### OUT OF HAND

(A/D/I, 2005), Director: Eva Urthaler; Locarno IFF; Max-Ophüls-Preis – Best Young Actor

#### SUMMER IN THE GOLDEN VALLEY

(BIH/F/GB/A, 2003), Director: Srdjan Vuletic; Rotterdam, IFF – Tiger Award

#### GORI VATRA

(BIH/A/TR/F, 2003), Director: Pjer Zalica; Locarno, IFF – Silver Leopard

## DAWSON FILMS

### (FILMOGRAFIE-AUSWAHL)

#### ON THE ROOF

(CZE, 2016), Director: Jiří Mádľ

#### 10 RULES

(CZE, 2014), Director: Karel Janák

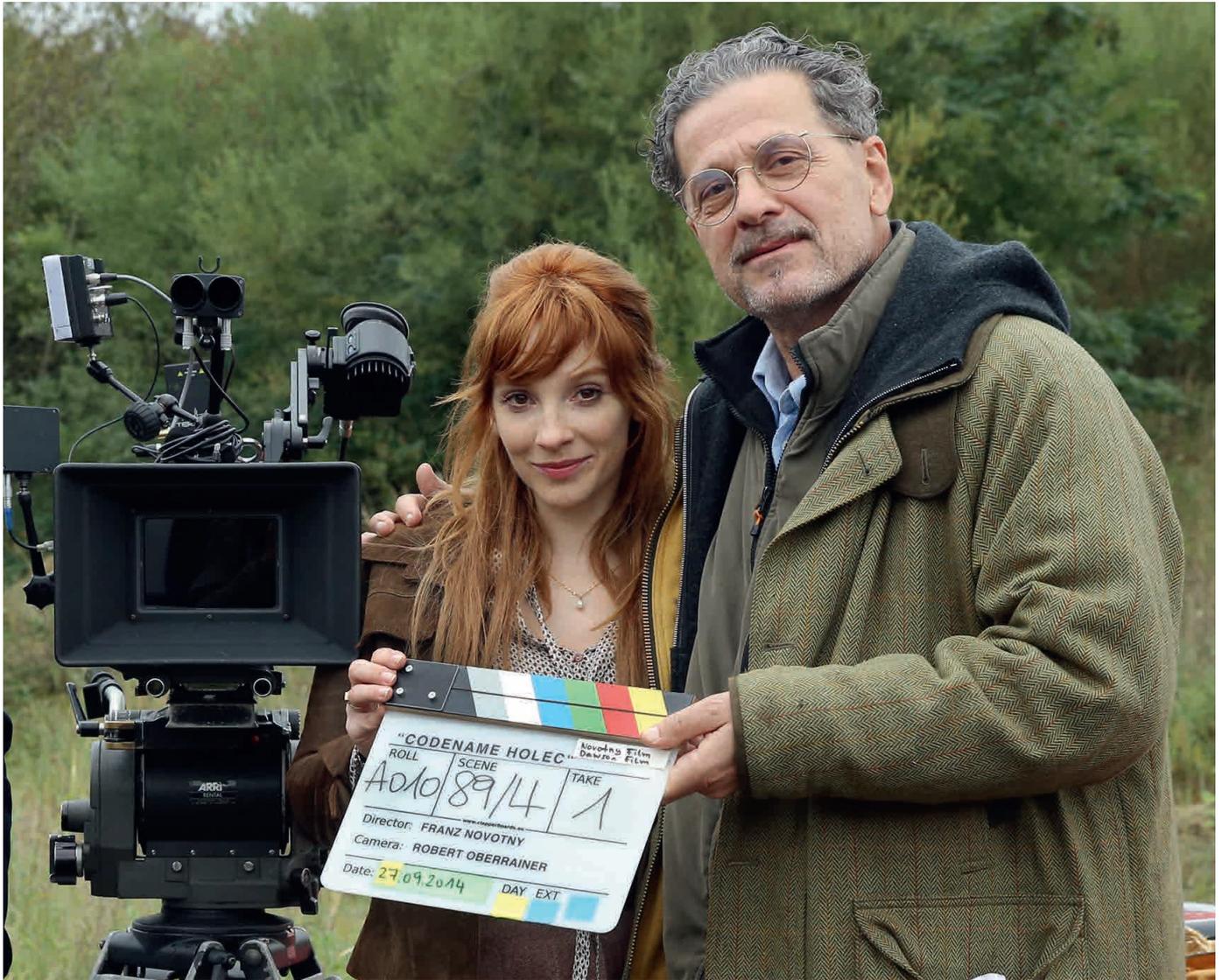
#### 3 SEASONS IN HELL

(CZE/D/SK, 2009), Director: Tomáš Mašín; Czech Lion Awards, 2010, 11 Nominierungen/3 Preise; IFFS Don Quixote Award

#### WEG!

(D, 2010), Director: Michael Baumann; Hof IFF, 2001, Production Design Award





## 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.