

BUENOS AIRES
RED BLOOD FILM FESTIVAL
2007
BEST FILM
BEST DIRECTOR



PRESS BOOK

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TECH DETAILS

On Evil Grounds, a film by Peter Koller

Novotny & Novotny Filmproduktion GmbH
In co-production with
KOP ELEVEN Filmproduktion

Austria 2007

Recording Format: miniDV
Final Format: DigiBeta
Length: 82 min
Ratio: 2.35:1
Language: German (with optional subtitles)

Festivals : Diagonale 2007
Fantasia Film Festival Montréal 2007
Sao Paulo Int'l Film Festival 2007
Ravenna Nightmare Film Festival 2007
Buenos Aires Red Blood Film Festival 2007
Braunschweig Int'l Film Festival 2007
Max Ophuels Prize Film Festival 2008
Brussels Int'l Festival of Fantastic Films 2008
Amsterdam Fantastic Film Festival 2008
Calgary Underground Film Festival 2008
Rio de Janeiro Int'l Fantastic Film Festival 2008

Awards: „Best Film“ and „Best Director“ – Buenos Aires Red Blood Film Festival

Website: www.onevilgrounds.com (English)
www.aufboesemboden.com (German)

Contact:

Novotny & Novotny Filmproduktion GmbH
Weimarerstrasse 22/4
1180 Vienna
Austria
Phone: +43.1.478 71 70
Fax: +43.1.478 71 70 - 20
kino@novotnyfilm.at
www.novotnyfilm.at

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LOG-LINE

Romeo and Juliet: a couple that has a very odd perception of their relationship. A remote and run-down factory, the dwelling of two sadistically collaborating serial killers, who wouldn't have guessed Romeo and Juliet to be even more round the bend, than themselves.



BRIEF DESCRIPTION

Romeo and Juliet – a couple that has a very odd perception of their relationship – decide to buy a loft situated in a remote and run-down factory. Unfortunately the secret owner of the factory, and his buddy, the real-estate agent, turn out to be sadistic serial killers in the habit of capturing and torturing young and innocent couples. Too bad Romeo and Juliet are everything but docile victims!

A real-estate agent killed and a little digging done, Romeo finds himself in trouble literally up to his neck. Julia's rescue mission becomes a cat-and-mouse game between her and the site owner and unleashes a fast-paced firework of gory and deceitfully evil cascades, with surprising twists and turns and an outcome neither Romeo nor his tantaliser could ever have imagined.

SYNOPSIS

Romeo and Juliet – a couple that has a very odd perception of their relationship – decide to buy a loft situated in a remote and run-down factory. Unfortunately the secret owner of the factory, and his buddy, the real-estate agent, turn out to be sadistic serial killers in the habit of capturing and torturing young and innocent couples. Too bad Romeo and Juliet are everything but docile victims!



A dead real estate agent and a few shovels of dirt later Romeo is stuck in trouble virtually up to his neck: He finds himself caught by the factory's mad owner - buried in dirt up to his neck. He faces the situation with senseless tantrums and interminable indifference while exposed to the perfidy and malice of a madman. Juliet is now forced to postpone her house-decorating plans to rescue her boyfriend from the claws of the deranged owner of the factory. Her rescue mission turns into a cat-and-mouse hunt between her and the evil owner while Romeo's spirits slowly render instable.

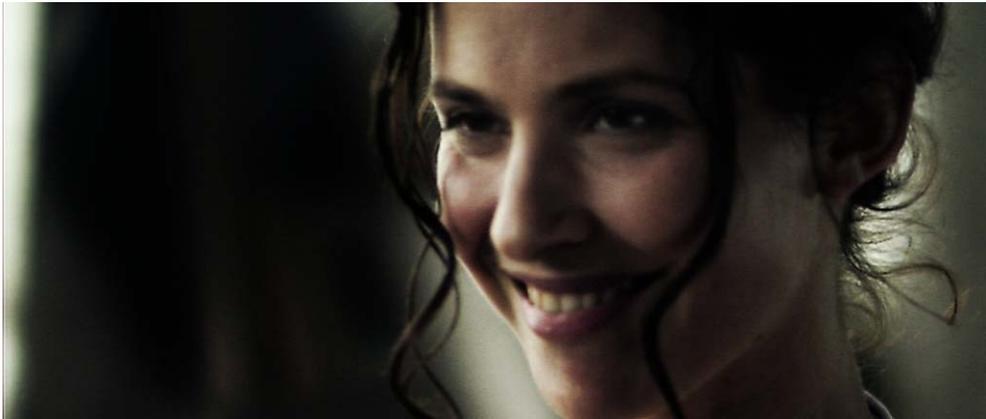
What follows is a fast-paced firework of gory and deceitfully evil cascades with surprising twists and turns and an outcome neither Romeo nor his tantaliser could ever have imagined.



CAST

Birgit Stauber (Juliet)

Birgit has always had a weakness for music and dance. Therefore, she studied musical and musical directing in Vienna. She is proud of her roots and was able to use her cultural background as „Mariandl“ in the Austrian regional film **Hofrat Geiger**. Birgit had international ambitions and went on to study acting in Los Angeles. In L.A. she co-starred as „Jackie“ in **Legion of the Dead** (dir: Olaf Ittenbach).



She does not only like to work on commercial projects but greatly enjoys to be challenged as an actress. She was able to show her talent and ability to meet that challenge as the blind „Melissa“ in **Blackford** (dir: Andreas Dahn), and as „Raven“ in **Wilde Engel** (Wild Angels), an RTL television action series. Soon after, she was seen in the satire movie **Liebe ist möglich** (Love is possible - dir: Ralf Gerber & Michael Haag).

Lately, Birgit has been working on realizing her own projects, such as **Baby with the Bathwater**.



Aleksandar Petrovic (Romeo)

For quite a long time, this young ambitious actor with Yugoslavian background has been bearing the secret desire to become an actor. Instead, he went out to explore the world and to get to know other cultures. In between his travels he worked in different jobs to be able to finance his life as a globetrotter.



Through personal contact with director Peter Koller and the lifetime friendship with Faris Rahoma (Assistant Director and “Real-Estate Agent”), Aleksandar eventually slid into the business nevertheless. He got his first acting experience in Peter Koller’s short film **Skrypt**, in which he was able to proof his great talent and to show that he was a natural. Consequently, it was inevitable that he would star in **On Evil Grounds**.

Aleksandar describes himself as a „rough diamond that needs to be sanded“. Meanwhile he enthusiastically likes accepting challenges as an actor.



Kari Rakkola (The Madman)

Kari Rakkola attended the Theatre Academy in Helsinki to study classical theatre and camera acting. He furthermore received training for bodywork at Odin-Theatre in Denmark. He has worked on numerous projects as a director, actor, and as voice-over. After having performed at all major theatres in his home country Finland, including the National Theatre, he decided to move to Vienna in 1993.



In Austria he shot two films with director Michael Kreihsl: **Der arme Verschwender** (The poor Prodigal) and **Heimkehr der Jäger** (The Home-coming of the Hunters). He also performed in **MA 2412 – Die Staatsdiener** (dir: Harald Sicheritz). Kari also directed a number of plays both in Finland and in Austria. Furthermore, he could be seen in various ORF TV-productions, and lately in a TV commercial for A1 / Mobilkom.

Faris Endris Rahoma (Real estate agent)

Faris played his first lead at the age of eight in the movie **Steig aus deinem Luftballon** (Get out of your Air Balloon). Ever since he has been working as an actor and dancer.



Shortly after receiving his diploma from Prayner Conservatory (Vienna) at the age of 19, which he passed with honours, he decided to fathom his Egyptian roots.

He soon played the role of Yussef in Yussef Chahines epic **Fate** (F / Egypt, 96/97). The film won the „Palm d'or“ at the Cannes film-festival in 1997, on the occasion of the festival's 50th anniversary.

He went back to Austria to act in numerous German and Austrian TV and film productions, as well as on stage (**Nacktschnecken, Die Neue, Der Fahnder** etc.) The unbridled idealist he is, Faris has been working a lot behind the camera on many different short films. As assistant director and production coordinator he also belongs to the core team of **KOP ELEVEN**.



Peter Richter (Rookie)



While studying German and Roman languages in Vienna, Peter began his acting training at the age of 22 at „Pygmalion“ acting school in Vienna. He soon transferred to the Vienna Conservatory to receive his diploma a couple of years later. Further acting and speech classes and improvisational workshops followed.

Since then, Peter has been performing on a number of different stages as well in Germany as in Austria („Landestheater Coburg“, „Inkunst-Verein München“, „Theater der Jugend Wien“, „Freies Theater München“, „Burgfestspiele Burg Forchtenstein“, „Vereinigte Bühnen Graz“ u.v.m.)

Among other things, Peter was seen in ORF TV-series such as **Kommissar Rex** (dir: Michael Riebl) and **Tom Turbo** (dir: Robert Sara).

Andreas Svolanek (Old Cop)

Like Aleksandar Petrovic, Andreas came out of nowhere. Proving his talent as the „Agent“ in Peter Koller’s **Skrypt**, he created himself the opportunity to get part in **On Evil Grounds**.



Margit Ziemssen (Hippie #1)



After numerous stage projects as an actress in Vienna, Margit went to New York at the age of 18 to study acting and singing at the Lee Strasberg Theatre Institute. During that time she gathered experience as an actress, as well as behind the camera, and worked on many theatre productions.

Back in Vienna, Margit became a permanent member of the „Vienna Theatre Project“, working as Assistant Director. She also helped setting up the team for

the first couple of years. In 2004, she appeared at „dietheater Konzerthaus“ in her first leading role as „Maya“ in **Territory**, an Off-Broadway play by Lawrence Levine. Since then, she has been involved in a number of short film projects and likes going back and forth between acting and behind-the-camera work.

Besides working on film Margit has continued to work on her singing, she has taken private lessons and formed the band **Mary Gold**. In the course of that she doesn't only write song lyrics; her first full-length play **The Test** will be produced next year. As Production Manager Margit also has a key role at **On Evil Grounds**.

Paul König (Hippie #2)



After graduating from university – having studied pharmaceuticals – Paul decided to devote his life to acting instead of medical supplements. He started taking up private lessons and worked intensely with Karl Wozek and his Theater Wozek. in Vienna, i.e. at Volkstheater, Theater Gruppe 80, Odeon, dietheater Künstlerhaus and

Konzerthaus, Kabelwerk, as well as Next Liberty (Vereinigte Bühnen Graz), Theater Phönix in Linz, Haager Theatersommer and at the Summer Festival in Melk.

His most important parts up until now: Hamlet in **Hamlet** as well as in Heiner Müller's **Hamletmaschine**, Franz v. Moor in **Die Räuber**, Ferdinand in **Kabale und Liebe** and M2 in **Dreier** by Jens Roselt.

Besides that he has done film; i.e. **Jagdfieber 124** by Peter Jaitz.

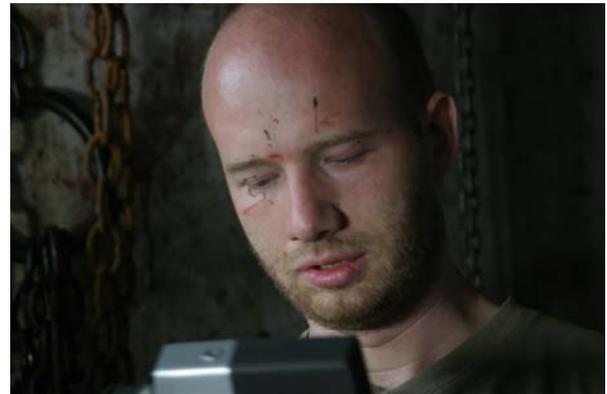
THE DIRECTOR

Born in 1974, the year of the Texas Chainsaw Massacre, he grew up during the horror trash era of analogue video productions in the 1980ies. He waited quietly in the dark. Today, being 32 years old, Peter has a diploma in real-estate management and financial consulting. He has shot two short films. And finally it was time for **On Evil Grounds**. Like in a perfect script he wrote the story, founded his company KOP ELEVEN, gathered the crew, cast the actors, even found a very supportive co-producer in Franz Novotny ... and was shooting last summer.

Hollywood in Europe? Yes, even better.

DIRECTOR'S STATEMENT

What can this film be compared to? Not to any Austrian movie or in any other German language film. Visually, **On Evil Grounds** could be a western: a remote factory and dirty protagonists with odd peculiarities like in „The Good, the Bad and the Ugly“ (Leone, 1966). On the other hand the exaggerated characters and the over-the-top action gives the movie a cartoonish touch in the tradition of Tex Avery and Tom & Jerry.



The film is something like a sadistic joke, a spaghetti western somewhere between Oliver Stone's **U-Turn** (1997) and the Tom & Jerry Cartoons of the 1950's. Still images and long shots will emphasize the black humour that lies inside the story. In that matter, it can most probably be compared to the laconically staged films of Japan's Takeshi Kitano like **Zatôichi** (Kitano, 2003) or even the more drastic works of Takashi Miike, such as **Ichi, the Killer** (2001), and combines them into a fusion of meaningless violence that is nothing but pure fun.

This is the essence of **On Evil Grounds**.

The colours oscillate between the faded factory, the torrid summer heat, and the protagonists that are highlighted by being dressed in bright colours. All of that will keep **On Evil Grounds** from looking like your usual dusty and often seen western. Especially the blood will be of a bright red, one might remember Romero's „Dawn of the Dead“ (1979). The film does not try to be realistic. It simply wants to add a new layer of taste and character to what has been done and watched until now.



On Evil Grounds is a visual return into the country of the spaghetti-western from the late 1960's. Visually full of dirt and heat, a remote, rotten factory, filthy characters full of oddities, and storywise a sadistic joker with a carefully handpicked dose of meaningless violence **On Evil Grounds** and its citizens steer toward the unavoidable nihilistic climax.



CREW

Writer & Director	Peter Koller
Producer	Franz Novotny
Executive Producer	Mirja Antelmann
Co-Producer	Peter Koller
Assistant to the Producer	Monika Farukuoye Julia Habersack
Office Manager	Silke Köstenberger
Accountant	Ilse Meisinger Andrea Stroescu
Line Producer	Margit Ziemssen
Production Coordinaton	Margit Ziemssen Faris Endris Rahoma
Assistant to the Production Manager	Michael Kellner
Assistant to the Line Producer	Bettina Enigl
Unit Production Manager	Hans-Jörg Hofer
2nd Unit Production Manager	Michael Kellner
2nd Unit Production Manager	Leopold Leskovar
Production Assistant	Christina Haslehner Khaled Sharaf Abas Mohamed Hafez Arman T. Riahi Max Haslinger Rania Moslan Stevie Godwin-Toby Remah Mohammed Tamer Mohammed David Hradetzky
Assistant Director	Faris Endris Rahoma
Continuity	Kim Strobl
Script Continuity	Christiane Dörner Anna Haslehner
Storyboard Artist	Domenica Drössler
Director of Photography	Marcus Stotz
Camera Assistant	Boris Steiner Xax Su Han Boris Rangelov
Clapper	Dan "Captain Clap" Palmer
Still Photographer	Peter Hacker
Chief Lightning Technician	Marcus Stotz
Dolly Grip	Peter Hacker Andi Schaden
Electrician	Xax Su Han Boris Steiner Benoit Martin Andi Schaden Boris Rangelov
Set Decoration	Christian Schubert Domenica Drössler
Set Decoration Assistant	Katrin Atzler
Property Master	Marcus Hinterthür
Set Builder	Alexander Höss
Key Makeup & SFX-Makeup	Daniela Schibalsky
Makeup Assistant	Sabine Jurecek
Costume Design	Daniela Schibalsky
Costume Design Juliet	Mel Merio
Wardrobe	Alice Cannava Victoria Marek Kathi Pfeiffer
VFX-Supervisor	Peter Hacker
3D Animator	Tonio Freitag
3D Artist	Emil Stefanov
Additional SFX	Enrique Sanchez Barona
Color Grading	Peter Hacker

Digital Imaging Engineer	Niki Wurster
Sound Recording & Sound Design	Soeren Müller
	Max Dahm
	Dejan Mandic
Additional Sound Editing	Andreas Knüpfer
Re-Recording	Wolfi Setik
	Michael Riedmiller
	Max Dahm
Re-Recording Assistant	Michael Selignow
Composer	Stefan Kusch
	Malcolm Kemp
Editing	Peter Koller
	Benjamin Nolde
	Peter Hacker
Assistant Editor	Bettina Enigl
Story Idea	Nancy Noel
Catering	Jan Kaas - Cafe Europa
Re-Recording Facility Austria	Holly Tonstudio
Re-Recording Facility Germany	Elektrofilm Berlin
Lightning Equipment	Dangl GmbH
Camera Equipment	Stöger Michael Filmgeräteverleih



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