



Selezione ufficiale
Locarno 2005



KELLER

TEENAGE WASTELAND

PRESS-KIT

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HERSTELLUNG VON FILMEN ALLER ART

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CONTENT

TECH DETAILS	3
FESTIVAL NEWS.....	4/5
LOG-LINE	6
BRIEF DESCRIPTION	6
SYNOPSIS	7
CAST	
..... Ludwig Trepte PAUL	8
..... Sergej Moya SEBASTIAN	8
..... Elisabetta Rocchetti SONJA	8
..... Georg Friedrich CHRIS.....	8
..... Birgit Doll PAUL'S MOTHER	9
..... Ana Stefanovic SONJA'S COLLEAGE.....	9
ABOUT THE DIRECTOR	10
CREW	11
..... Writer & Director EVA URTHALER.....	11
..... Director of Photography ALFIO CONTINI.....	11
..... Art Direction ELISABETH KLOBASSA.....	11
..... Costume MONIKA BUTTINGER	11
..... Music GERHARD POTUZNİK.....	12
..... Editor GERGANA VOIGT	12
DIRECTOR'S STATEMENT	12
PRODUCER'S STATEMENTS	13
..... Franz Novotny NOVOTNY & NOVOTNY	
..... Volker Ullrich KÄNGURUH FILM.....	
..... Alessandro Verdecchi MISAMI FILM S.R.L.....	
INTERVIEWS	14
CREDITS	16

TECH DETAILS

KELLER - Teenage Wasteland, a film by Eva Urthaler

Novotny & Novotny Filmproduktion GmbH
in Co-Production with
Känguruh Film GmbH, Misami Film S.R.L
and in Cooperation with
Prisma Film GmbH, Elektrofilm Postproduction Facilities GmbH

Austria / Germany / Italy 2005

Genre Coming-of-Age-Thriller
Format 35 mm / Colour / 1:1.85
Sound Dolby Digital
Length 95 min
Language German (with optional English and Italian subtitles)
Awards Step by Step Award 2003 for the best script.
(Medienboard, Berlin Brandenburg, Masterschool – Screenplay)
Website www.keller-derfilm.at

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Premiere at the
Locarno International Film Festival 2005, Switzerland
Competition Official Selection
03.-13.08.2005

Raindance IFF 2005, UK
Nominated for „Best debut film“
28.09.-09.10.2005

Valladolid IFF 2005, Spain
Section: Meeting Point
21.-29.10.2005

Madrid Mostoles IFF 2005, Spain
22.-30.10.2005
AWARD FOR „BEST ACTOR 2005“ - SERGEJ MOYA

9th Tallinn Black Nights Film Festival, Estonia
Section: World Cinema Panoram, Program „Lessons of Life“
02.-11.12.2005

Saarbrücken Max-Ophüls Festival 2006, Germany
Official Competition
23.-29.01.2006
AWARD FOR „BEST MALE NEWCOMER 2006“ - LUDWIG TREPTE

Diagonale 2006, Austria
Festival of Austrian Film, Graz
21.-26.03.2006

Philadelphia Film Festival 2006, USA
30.03.-12.04.2006

7th European Cinema Festival Lecce 2006, Italy
Section: European Feature Films Competition
25.-30.04.2006
AWARD FOR „BEST EUROPEAN ACTRESS“ - ELISABETTA ROCCHETTI
from the National Syndicate of Italian Cinematographic Journalists

EuroCine25 Brussels 2006, Belgium
25 European Countries = 25 different ways to make movies
09.05.2006

Spectrum Young Talent, Cologne, Germany
Cologne Conference/Filmstiftung NRW
18.-24.05.2006

46. Film Festival Zlin 2006, Czech Republic
International Film Festival for Children and Youth
28.05.-03.06.2006

NewFest, New York, USA

18th New York LGBT Film Festival

01.-11.06.2006

14th Art International Film Festival, Teplice, Slovakia

23.06.-01.07.2006

36th Lubuskie Lato Filmowe, Lagow, Poland

02.-09.07.2006

LOG-LINE

Sebastian and Paul, two bored 16-year-old adolescents, spend their time drinking and stealing – though they have no need to – and have no idea how to relate to each other or to the fact that they are growing up. One day they abduct

Sonja, who is in her early 30s, and imprison her in a disused factory. But now what should they do? Uncertainty, fear, lust and even love are all transformed into brutal aggression... and the struggle for liberation claims its victims!



BRIEF DESCRIPTION

Sebastian and Paul are two boys about 16 years of age who spend all their time drinking, stealing and roaming around the teenage wasteland of the suburbs. It's not only the emptiness of school life and the coldness waiting for them at home that prompts them to beat people up and set each other tests of courage. It's the thrill, the sense of testing their limits... and the wolf-like nature deep inside that attracts them to each other.

They construct a lair of their own in a disused factory owned by Sebastian's father. From the outset it is obvious that Sebastian is the dominant figure in the pair, because he is always prepared to go one step further than Paul. A step too far. One

day they abduct the 30-year-old Sonja and drag her into their lair. But now what should they do with her? They try out a number of ideas, playing around... and soon the consequences are beyond anyone's control.

Paul gradually becomes more distant with Sebastian as he starts to feel attracted to Sonja, trying to help her as far as possible. And Sebastian? Sebastian, who wants to appear experienced and adult in Paul's eyes and can't admit even to himself that he has fallen in love with Paul, soon feels hurt and jealous... and is capable of anything.

SYNOPSIS

Sebastian and Paul are two 16-year-old boys caught between childhood and the approach of adult life who spend all their time roaming around the teenage wasteland of the suburbs. Prompted by the emptiness of school life and the coldness waiting for them at home they seek thrills in tests of courage, shoplifting and the opportunity to explore the limits imposed upon them by society. They perform increasingly daring acts, each driven by the need to gain the attention and respect of the other.

They construct a lair of their own in a disused factory owned by Sebastian's father, an industrialist. Sebastian, whose family is affluent



though emotionally deprived, has a higher threshold of excitement than Paul and is the one who initiates their escapades. In an attempt to impress his friend Sebastian now loses control and goes past the point of no return: the two boys abduct 30-year-old Sonja and drag her into their lair. Now they find themselves again in search of kicks, of a more intense degree of stimulation. Sonja becomes the victim of a chain reaction, and before long the consequences are beyond anyone's control. The situation develops its own fatal dynamic.

Though it is late in the day, Paul now begins to realise what danger surrounds them. He attempts to distance himself from Sebastian's authority and starts to feel attracted to Sonja. He even tries

to help her - as far as possible. But there is no escaping the fate that awaits them. Sebastian can no longer restrain his violent jealousy, and while he fights to gain Paul's attention, he also suffers the mounting pressure caused by his inability to acknowledge his homosexual feelings.

Finally Sonja's boyfriend, Chris, finds the disused factory. But his jealous nature prevents him from comprehending what is really happening, and he concludes that Sonja is to blame, that she has instigated the whole mess. Chris now adopts a provocative stance, losing his temper and soon ending up just as helpless as Sonja, who has by now realised that he is very far from being the



love of her life. The tensions mounts and reaches a crescendo. Sebastian is clutching his father's gun, and now he loses all vestiges of self-control. A shot is fired, and the drama becomes a tragedy.

KELLER - Teenage Wasteland is a story about growing up and the conflicts this entails. A tale about the rocky path leading from the period of untroubled childhood to a life where responsibility can no longer be evaded, and mistakes will never be tolerated. KELLER - Teenage Wasteland shows young people discovering their feelings and finding a love that is far from the naive adoration of a child. A love that also has the power to bring consequences.



PAUL

LUDWIG TREPTE

16-year-old Ludwig Trepte comes from Berlin. He first appeared in front of the camera in 2000, and after featuring briefly in the television series Tatort and Polizeiruf 110 he has taken larger parts in the following films:

- 2005 AUF IMMER U. EWIG U. EINEN TAG
Director: Markus Imboden
TULPE (Kurzfilm), Regie: Nils Laupert
- 2004 KOMBAT SECHZEHN (ZDF / Kino)
Director: Mirco Borscht



SEBASTIAN

SERGEJ MOYA

The first time 16-year-old Sergej Moya from Berlin caught the public eye was in 2001 with small parts in EMIL AND THE DETECTIVES (Director: F. Buch) and FRAU 2 SUCHT HAPPY END (Director: E. Berger). His subsequent appearances include:

- 2005 SCHIMANSKI – SÜNDE
Director: Manfred Stelzer
TATORT - BERMUDA
Director: Manfred Stelzer
DER FUCHS, Director: S. Rothemund
- 2003 DER VATER, Director: A. Kleinert



SONJA

ELISABETTA ROCCHETTI

The Italian actress Elisabetta Rocchetti was born in Rome in 1975. Her film credits include:

- 2005 IL RITORNO DEL MONNEZZA
Director: Carlo Vanzina
TI PIACE HITCHCOCK
Director: Dario Argento
- 2004 L'AMORE È ETERNO FINCHÉ DURA
Director: Carlo Verdone
IL CARTAIO, Director: Dario Argento
- 2003 CATTIVE INCLINAZIONI
Director: Pierfrancesco Campanella
- 2002 L'IMBALSAMATORE
Director: Matteo Garrone



CHRIS

GEORG FRIEDRICH

Georg Friedrich, born in Vienna in 1966, is one of the most popular young actors in Austria, especially since winning the Shooting Star 2004 award. A selection of his recent feature films includes:

- 2005 KLIMT, Director: R. Ruiz
- 2003 WELCOME HOME
Director: A. Gruber
SILENTIUM, Director: W. Murnberger
C(R)OOK, Director: P. Danquart
- 2002 WOLFZEIT, Director: M. Haneke
HURENSOHN, Director: M. Sturminger
BÖSE ZELLEN, Director: B. Albert
HUNDSTAGE, Director: U. Seidl
DIE KLAVIERSPIELERIN
Director: M. Haneke



PAUL'S MOTHER

BIRGIT DOLL

The Viennese actress Birgit Doll has appeared in a large number of theatrical productions at the Salzburg Landestheater, the Theater in der Josefstadt and the Zürich Schauspielhaus. In addition to performances at the Salzburger Festspiele ("Das weite Land", director: Maximilian Schell), Schillertheater Berlin ("Der zerbrochene Krug", director: Hans Lietzau), Bayrisches Staatsschauspiel ("Dom Juan", director: Ingmar Bergman, "King Lear", director: Hans Lietzau), Burgtheater, Hamburg Kammerspiele, Volkstheater Vienna and others, she has also featured in the following films:

- 1998 SUZIE WASHINGTON
Director: Florian Flicker
- 1989 DER SIEBENTE KONTINENT
Director: Michael Haneke
- 1979 GESCHICHTEN AUS DEM
WIENERWALD
Director: Maximilian Schell

Among the awards she has received are the Best Actress Award from the Fort Lauderdale International Film Festival, Florida, for her part in "Suzie Washington" and the Nestroy in the year 1999/2000 for Best Actress.



SONJA'S COLLEAGUE

ANA STEFANOVIC

Ana Stefanovic was born in Belgrade in 1975 and studied acting at the Belgrade Academy of Drama and Arts. In addition to a number of roles in the theatre and on TV, since being discovered by Franz Novotny for his film YU she has featured in the following Austrian feature films:

- 2005/2006 ALMA MAHLER
Director: Paulus Manker
- 2003 WELCOME HOME
Director: Andreas Gruber
- GORI VATRA - FEUER!
Director: Pjer Zalica
- 2002 011 BEOGRAD
Director: Michael Pfeiffenberger
- LAVIRINT
Director: Miroslav Lekic
- YU, Director: Franz Novotny
- 2001 ONA VOLI ZVEZDU
Director: Marko Marinkovic

EVA URTHALER AND GETTING DOWN TO BUSINESS

Eva Urthaler has arrived. *KELLER - Teenage Wasteland* is the truthful and powerful film version of a screenplay she wrote herself, based on an original idea – and it is her first work; Eva Urthaler wrote the script in her mid-twenties, and she is also listed as director in the closing credits of a feature film that is sure to find an audience.

Some people say you need hard training in order to develop a feel for what works on celluloid. With loads of theory, of course, along with at least a few years spent gathering important experience. This is a torment for many people, and a significant number of them emerge at the other end with any talent they once had for creativity, for an unorthodox approach and perspective, well and truly killed off. To stick it out, many of them resort to compromises. So far Eva Urthaler has not made any compromises.

Urthaler, who was born in Vienna in 1977, worked as an assistant on various film projects,



expanding her knowledge as production assistant and in the sphere of storyboard. But before *KELLER - Teenage Wasteland* she had not shot a single moment of film herself.

Would it now be better for her to attend Film School, expanding her theoretical knowledge and at the same time gaining broader experience of the industry as a whole? No doubt many people would say so. But Eva Urthaler began her professional career as a graphic designer for a large weekly magazine in Austria. And she devoted every spare minute to her real passion in life: writing. She succeeded in gaining

recognition for her efforts in the shape of a Step-by-Step Award for best screenplay, and *KELLER - Teenage Wasteland* was the project she worked on with uncompromising dedication from the year 2001.

Franz Novotny, director of major films such as the two *EXITS* and the Jelinek film *DIE AUSGESPERRTEN*, producer of *PUNISHMENT*, *SLIDIN...ALLES BUNT UND WUNDERBAR*, *GORI VATRA* among many others, has this to say: “After being obliged to wade through rubbish churned out by idiots of all ages, some apparently already senile, it was a huge relief to come across a script I wanted to read at one sitting and knew immediately I would use. And we approached this original, gifted script without any scruples though with a certain humility.”

Eva Urthaler: “Of course it represented a huge risk for everyone involved, so it took a while before finance could be secured for the film. But I wanted to make this project happen, to see what I had imagined made ‘real’. ... As far as I’m concerned the film is about the fluid state of puberty, that special zone between childhood and being an adult. That confused period when we only pay attention to the present, and we attach huge importance to the things that are happening to us – without considering the consequences. It is a phase marked by the first sexual experiences, by the deepest sensations of disappointment, but also by the discoveries that will change everything.”

The result of all this is a film that will not plead for applause from mainstream audiences. *KELLER - Teenage Wasteland* is a movie that had to be made: a story crying out to be told. Some people will be staggered to discover that this story in particular was thought up and directed with uncompromising directness by a “shy girl in a summer frock“, as Eva Urthaler seems at first sight.

Novotny: “Water boils at 100 degrees, and experience isn’t a category of art. It would be not only a mistake but also an act of stupidity to make talent hang around waiting. What for?”

CREW

Script and Director	Eva Urthaler
Director of Photography	Alfio Contini
Set Design	Elisabeth Klobassa
Costume	Monika Buttinger
Make-up	Nadine Eckstein, Susanne Neidhart
Originalton	Frieder Glöckner
Sounddesign	Christian Conrad
Editor	Gergana Voigt
Music	Gerhard Potuznik
Producers	Franz Novotny, Volker Ullrich, Alessandro Verdecchi

WRITER & DIRECTOR

EVA URTHALER

EVA URTHALER AND THE FILM

Eva Urthaler at the age of 26 does not match the common clichés associated with her craft. Her talent is a gift, not a skill that has been trained, and her style is honest and direct. Few people would imagine that such a reserved young woman could create a film of this narrative density. Her character forms an absolute contrast to the work, which presents the sexual and emotional

confusion arising between two 16-year-old boys and a young woman in a pandemonium of violence and passion. Narrative talent, a brilliant script and gripping characters. Eva Urthaler frees sexuality from the clutches of pornography and violence from the aesthetic limitations of the action film. And in striking contrast Alfio Contini, the 77-year-old Italian cameraman of international fame, has created images that are impressive in their severity.

DIRECTOR OF PHOTOGRAPHY

ALFIO CONTINI

Alfio Contini is one of the international best known Italian directors of photography. He worked in common with artists like Michelangelo Antonioni, Wim Wenders and Liliana Cavani.

Some of his best-known works are: Ripley's Game, Beyond the Clouds, La Bocca, They Call me Renegade, Exit – Nur keine Panik, The Night Porter and Zabriskie Point.

ART DIRECTION

ELISABETH KLOBASSA

Born in 1952, she had worked as a free artist after finishing her studies at the fashion-school in Hetzendorf. Since 1976 she has been working solely as a film-architect in Austria, and also on international productions in Germany, Italy, Yugoslavia, Malta and Canada. She has worked on movies (cinema and TV) and commercials. Among others for following films:

KASSBACH, Director: Peter Patzak
DIE AUSGESPERRTEN,
Director: Franz Novotny
COCONUTS, Director: Franz Novotny
DIE SPITZEN DER GESELLSCHAFT
Director: Franz Novotny
TAFELSPITZ
Director: Xaver Schwarzenberger

COSTUME

MONIKA BUTTINGER

The costume designer Monika Buttinger is one of the successfulest of Austria and was responsible for the costumes of below stated films:
VOLLGAS, Director: Sabine Derflinger
KLEINE SCHWESTER

Director: Sabine Derflinger
BÖSE ZELLEN, Director: Barbara Albert
KOTSCH, Director: Helmut Köppong
ZWEI VÄTER EINER TOCHTER
Director: Reinhard Schwabenitzky

MUSIC

Gerhard Potuznik works as a musician, composer and producer (Chicks on Speed, Electronicat, Ted Minsky, Skizze). Beside diverse remixes (Tiger Beat, Queen of Japan, Dakkar & Grinser) he

GEORG POTUZNİK

publishes his first album 2003 at the label „Ersatz Audio“, based in Detroit. The composition for Keller was his first motion soundtrack.

EDITOR

Gergana Voigt was born in Bulgaria in 1970. First studying directing in Bulgaria and Poland, she is now working in Berlin as a cutter since the mid nineties.

Among others she worked for Sören Voigt

GERGANA VOIGT

(TOLLE LAGE, IDENTITY KILLS), Achim von Borries (ENGLAND!, WAS NÜTZT DIE LIEBE IN GEDANKEN), Oskar Roehler (SUCK MY DICK, FAHR ZUR HÖLLE SCHWESTER) and Ayse Polat (EN GARDE).

DIRECTOR'S STATEMENT

As far as I'm concerned the film is about the fluid state of puberty, that special zone between childhood and being an adult. That confused period when we only pay attention to the present, and we attach huge importance to the things that are happening to us – without considering the consequences. It is a phase marked by the first sexual experiences, by the deepest sensations of disappointment, but also by the discoveries that will change everything.

KELLER – Teenage Wasteland act upon experiences, we all went through. Experiences of helplessness, of unreturned affection, the desire to checkout illegal businesses, even if you get sucked down a vortex... to loose control as well as artlessness.

Before this film I haven't shot any other film, not attended any film academy, and only worked as a production assistant and graphic designer.

It was a enormous chance (and for all participants a venture) to make up this movie. All the more I feel contented, that we can present KELLER – Teenage Wasteland in the International Film



Festival in Locarno.

EVA URTHALER

PRODUCER'S STATEMENTS



On the surface young and healthy, in fact they're deeply uncertain and vulnerable: wounded youngsters, little more than children, boys who get themselves into a dangerous situation with potentially disastrous consequences for their future... and with no way out.

KELLER - Teenage Wasteland addresses the subject of adolescence and its confusions, of sexuality struggling to assert itself.

Precise observations with resonance not only for the generation involved; the protagonists are young, played by faces at the vertex of time. This is an Austrian-German-Italian co-production, essentially a European project that combines creative forces to produce a moving film.

Debut films don't have to be cheap just on account of being debuts: sometimes it is sheer financial lunacy to deny to a script the funding necessary, the support that will do justice to the writing, the

FRANZ NOVOTNY



The Project 'Keller' was brought to us at a very early stage. Even then we discovered the enormous momentum of the Script.

After receiving the 'First Step Award' it was clear that we

VOLKER ULLRICH



Since the first time I have read the script of Keller I thought that the project was without any doubt very risky, but then the wonderful script of 'Keller' written by Eva Urthaler, the very good name of Austrian producer Franz Novotny, our encounter in Vienna as well as my politics of cinematographic production aimed at the discovery of new talents, persuaded me to help and participate in the process of the first filmmaking of this young and

ALESSANDRO VERDECCHI

team and the actors.

When she wrote this script Eva Urthaler was 24 years old and naturally did not have an impressive track record in film; but the urgency and eloquence of her work indicated that hers is an extraordinary talent which should be protected from patronising treatment. It would be wrong to deny young talent access to large-scale format merely because of its youth. The power of directing is apparent at a very early stage in the truly talented, and it would be foolish to insist that a career as a director can only be started at the age of 30 or 35.

In art experience and routine are secondary characteristics – and in the final analysis they are not at all important. What matters is the first and the last film.

That's why we are with Eva Urthaler on this one.

All we had to do was supply faith – and money. Eva Urthaler did the rest... formidably, as the Viennese say.

And that's really all there is to it.

NOVOTNY & NOVOTNY FILMPRODUKTION WIEN

where on the right track.

Now the finished Film is a powerful debut of a promising Director Eva Urthaler with a one-of-a-kind ensemble of Actors.

We are very proud to be part of it!

KAENGURUH FILM BERLIN

very gifted director.

The European co-productions could be the right answer at the invasion of the US Industry in our market. I am still saying 'could be' as I am of the opinion that all bilateral agreements existing between the 25 European members should be unified in an unique one, helping to simplify all rules concerning co-producing offering to Independent producers to work together also with minor quotes in projects of all kinds.

MISAMI FILM S.R.L. ROME

EVA URTHALER

At the beginning there was only an image in my mind of these two young boys, walking in this empty lot, that rob this woman. Then, however, during the writing stage and, mainly, at the moment that I became involved step-by-step in the film, which I found marvelous, and, later when we held rehearsals with the actors in Berlin; just at that moment I realized for the first time how much this film had to do with me as a person.

... The expression of time within this impossibility of expressing... and probably within erotic art which is present in this story. On one hand it is rather rough and on the other it shows a softer erotism. At least it is so for me. I hope this aspect

LUDWIG TREPTE

Paul is the guy that has moved to the city with his mother, and he is the reserved type. Then suddenly one day while on his way home he meets Sebastian and thanks to him he realizes for the first time that there are other things that exist,

SERGEJ MOYA

ABOUT HIS ROLE AS „SEBASTIAN“

Maybe the part I act may give somebody the impression that it is rather surreal or even exaggerated or a little extreme, while personally I find it pretty understandable. I need exactly this little extra stimulus which is often needed when one has everything, do you know what I mean?. I don't have stimuly anymore... I need to not worry about something and, consequently, I need things that make me think and that may stimulate me, like an adrenaline shot.

We had some very extreme rehearsals. There was an exercise where I had to lie down on a table; it was in a sense an excercise of the utmost importance. She would tell me “close your

GEORG FRIEDRICH

ABOUT HIS ROLE AS „CHRIS“

Well, yes, I am in fact the country boy in this situation... In my opinion, this is the extreme case of a character that fails to arise any sympathy. Even the character's physical appeareance should not be nice at all; otherwise it would be to the

WRITER & DIRECTOR

will be transmitted and communicated in the film. The wonderful thing is that, even when there is a considerable age difference between Alfio Contini and myself, we are in the same wave-length when it comes to what we want to say and how we want to say it. It happens always, when we're seated in front of the monitor and he says “more”; invariably, I am also thinking “more” and we are both in seated and gesticulating in front of the monitor.

I have a new script in mind. But now as in the case of “Keller” I have only visual images. The idea is still rather vague: a basic conflict ... but again, it will be something erotic.

ACTOR

like friendship, for example. He does a little stealing for the first time and does all those things that young people do normally in their lives, like smoking a cigarette or drinking something ...

ACTOR

eyes and stop thinking” and everything came out like this, spontaneously. I started to sweat until I almost fainted; I was very hot and then –simultaneously- cold, and I spoke about myself just like Sebastian and I totally lost control of the situation. Later I wouldn't remember what I had said, as if I had been in a trance. For me it was very scary. In my opinion, this is somewhat a “New School”; it is a totally new thing for me and also for the outsider, I believe. There is always an effort on everybody's part –whether from Sonja or Paul- to make the spectator see everyone of us deeply, do you understand? The effect must not be “acted”, in a nutshell.

ACTOR

detriment of the main character (Elisabetta).

I also liked the script very much. I read it all in one seating and could relate inmediately to the characters within for it is very easy to understand why we behave in a certain way.

ELISABETTA ROCCHETTI

ACTRESS

In this movie I play the role of a girl who is kidnapped from two young boys.

I didn't find this movie difficult for me, because I know exactly how you feel when you are hit. It is a kind of perversion, because then... you feel like... if you touch your soul when somebody hurts you, you feel alive. And that's the most difficult things to do in this movie.

When you've got some problems and then you play and live again what you have lived in your life and then you feel like reborn. And now I'm really happy, I think may be I'm changed like my character in the story. After this experience she is a new woman. And I think this happened also to me as a person.



MAKING OF & INTERVIEWS

produced by



www.makingofeuropa.net/making.asp?documentID=580

Sonja	Elisabetta Rocchetti
Paul	Ludwig Trepte
Sebastian	Sergej Moya
Chris	Georg Friedrich
Pauls Mutter	Birgit Doll
Sonjas Kollegin	Ana Stefanovic
Mädchen Spielplatz	Lisa Loibl
	Anita Schmid
	Sarah Trotz
Buch & Regie	Eva Urthaler
Produzenten	Franz Novotny
	Volker Ullrich
	Alessandro Verdecchi
DOP	Alfio Contini
Szenenbild	Elisabeth Klobassa
Kostüm	Monika Buttinger
Maske	Nadine Eckstein
	Susanne Neidhart
Ton	Frieder Glöckner
Schnitt	Gergana Voigt
Musik	Gerhard Potuznik
Regieassistentz	Irene Weigel
2. Regieassistentz	Katrin Renz
Script	Bea Reese
Dramaturgie	Sabine Pochhammer
Casting Kleindarsteller	Angelika Hutter
Herstellungsleitung	Mirja Antelmann
Herstellungsleitung Rom	Loris Curci
	Patrizia Tallarico
Creative Producer Berlin	Corinna Volkmann
Produktionsleitung	Brigitte Hirsch
Filmgeschäftsführung	Karin Novotny
Kassenführung	Ilse Meisinger
Kassierer Rom	Andrea Melchiorre
Aufnahmeleitung	Stefan Rosenberg
Set-Aufnahmeleitung	Wolfgang Winzberger
	Bernhard Klaffensteiner
	Barbara Steinhäusler
Produktionsassistentz	Silke Köstenberger
Produktionssekretariat	Giuseppina Leonardi
Produktionssekretariat Rom	Anna Paulinyi
	Nino Rissotti

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„Porque hablo“
written by Gerhard Potuznik & Anne Grabov

„Eternal Moment“
written by Hans Platzgume

„Only Love“
written by Gerhard Potuznik

„Destination Campfire“
written by Gerhard Potuznik

„On a Lake“
written by Gerhard Potuznik

„Escape“
written by Gerhard Potuznik

„Lost“
written by Gerhard Potuznik

„On the Run“
written by Gerhard Potuznik

„I‘m in good Shape, so I‘m fine“
„written by Wipeout“

„Flatlines“
written by Gerhard Potuznik

„In the Basement“
written by Gerhard Potuznik

„All you in my Head“
written by B.O.S.

„Gun“
written by Gerhard Potuznik

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