

NGF Geyrhalterfilm and CALA Filmproduktion
present

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della critica

PEACOCK

a film written and directed by
BERNHARD WENGER

starring
ALBRECHT SCHUCH



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FILMS

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2024 – AUSTRIA, GERMANY – SATIRE – GERMAN, ENGLISH – 102'

International Press: Christelle + Co PR

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International Sales :

"The tragedy of a ridiculous man. His growing awareness and the inevitable realisation of a bitter truth: life is fiction, life is appearance, life is vanity. An ironic and bitter film, at times fiercely funny, that reflects the existential condition of the contemporary Man. There are echoes of Lanthimos and Östlund, but with a novel sense of compassion that is both sincere and exceptionally profound."

Beatrice Fiorentino
Artistic Director of the Venice Critics' Week

SYNOPSIS

Matthias is a master of his profession.

Do you need a 'cultured boyfriend' to impress your friends?

A 'perfect son' to influence your business partners' opinion of you?

Or maybe just a sparring partner to rehearse an argument?

Whatever it is, just rent Matthias!

While he excels at pretending to be someone else every day, just being himself is the real challenge.

A singular tragicomedy capturing with offbeat humour the essence of human relationships.

INTERVIEW WITH DIRECTOR BERNHARD WENGER

This is your debut, and you're in competition at Venice Critics' Week. How does that feel?

Well, it's a wonderful feeling, of course. I've been working on this film since 2018. Obviously, there was covid which slowed down everything a bit. But it's bigger than anything I've done so far, so I wanted to take my time writing the script. And now finally, seeing it coming alive onscreen in Venice, that is just wonderful.

Your short films have won many awards and were selected at numerous festivals – but this must feel very different?

The excitement is a lot bigger. With the short films, I tried out different things and over time I found my cinematic voice, and tone. But with *Peacock*, I already knew what I wanted to do. Having the chance to do a first feature film this big and with such a cast was a great privilege, and I was extremely happy that I was able to do it.

What appealed to you about the Rent-A-Friend agencies as a jumping off point for a drama?

I discovered the phenomenon of Rent-A-Friend agencies in 2014, through an article, and I knew that it was a topic for a feature film. And then in 2018, when the time was right, I went to Japan, and met people working at these agencies. I would say, over the past two decades, Rent-A-Friend agencies became very popular in Japan. You can hire people in real life for desired roles. The idea of these agencies originally was to help people who face isolation and loneliness, which is a big topic in Japan. But COVID, for example, showed us this is a topic all over the world and of course digitalization plays a big part in that. I'm a part of a generation in which superficiality is increasing, and self-promotion, pride, and the desire for recognition can make us all play roles in our everyday life. If you want to rent somebody to improve your public image or to manipulate someone, these agencies can be used for these purposes. It's such a fascinating setting, with enough space for the bizarreness I like to work with.

Your film has a strong sense of off-kilter comedy – where does that sense of humour come from?

I want to create this kind of a balancing act between arthouse cinema and humour. The humour I work with is subtle, bizarre and sometimes even laconic, and it's a visual humour. That's something we don't see that much anymore in films nowadays, where humour is mostly conveyed through dialogue. If you look at the films of Jacques Tati for example, visual humour is just something wonderful to watch. So mise-en-scene, art design and costumes are essential parts of creating humour for me.

Besides that, I like to push my characters into weird situations we're all familiar with from our everyday life. Many small details in our daily interactions offer great absurdity. In Scandinavian cinema and also British black comedy, there's this darkness and this directness, and this is something that I really love to have.

The biggest challenge for Matthias is maintaining a sense of authenticity in his personal life while constantly trying to project a sense of authenticity for his clients – that's such rich territory to explore.

Yes, with Matthias being rented, he is 'playing lies' in real life. Unlike actors who act on stage or on a set, he's always playing in real life, and nobody else except the clients know that it's all staged. I think that's what makes it so difficult for these people working at Rent-A-Friend agencies. In Japan,

I met a person working at such an agency, who told me that this person is not able to live real emotions anymore. Matthias' character is based on them. This person always closes down before the assignments, so as to not get emotionally attached, when they play a family member, a partner, or whatever. And then when they come home, it's hard to open up again. This struggle was something which I found really tragic.

Yes, and one way to protect yourself emotionally from that sense of "oh, I've given up on my autonomy and power, I have to just do what the scene requires" is to detach from it, as if it isn't really happening to you, isn't it?

Absolutely. And this is kind of a high society thing. These are people who have the money to be able to rent somebody to present themselves in a better way. So it's a bit like social media, where you just display the best of your life, and many things look better than they really are. I guess at some point, we have to ask ourselves what is even real? Because you can never be sure if something is 100% real nowadays.

In *Her*, Scarlett Johansson plays an AI which Joaquin Phoenix falls in love with, and this is in some ways similar, like someone's organically playing an AI that tells you what you want to hear and supports your self-image.

That's right. Both are dystopian constructs, but Rent-A-Friend agencies are something that really exists. And we are not that far away from having them everywhere. Superficiality is increasingly common – I see that as a big problem of younger generations, including my own one. But it's not just a generational problem, presenting yourself in the best manner and pretending that everything is perfect has always existed, especially in 'higher' social classes.

There are some scenarios in the film where renting a friend feels understandable and some scenarios where it feels less laudable. How do you feel about the real-life agencies?

I think in the beginning, it was really meant as a helpful and good thing. But as with many of these things, it often changes. It was supposed to help people to just be able to go out and have a coffee or to talk to somebody if you really have nobody in your life. It could help people who are introverted to train social interactions, but it should never serve as replacement for it in my opinion.

You have a wonderful actor, Albrecht Schuch, in the lead role – how did you go about casting him?

He's such an incredible, versatile actor. He often played some form of hero roles, so what I found interesting is that Matthias is the complete opposite. He's completely lost in his private life. But still, he pretends to be a hero during his job assignments. That was one of the reasons why Albrecht felt like a great fit for the role. And when I was first talking to him about the script, and I've never experienced an actor going so deep into the script as he had. We had lots of long conversations about the whole character arc, about scenes, and about small details. He has a very profound knowledge when it comes to scripts. So that was something I really admired about him from the first time we talked about the project. And then of course, we did the casting and tried different things out and found the tone and Matthias' traits together over a long preparation. We also realised that we share a love for humour in arthouse films, so I guess the tone was something that was interesting to him for the project.

The film opens with a striking shot of a burning golf cart – was that part of it from the beginning?

A burning golf cart just seemed like a perfect metaphor for the class in society that the film is focusing on. The approach was to look at this burning golf cart as long as possible, to have it not shot in many different angles but to just have it there burning, and we get closer and closer into it,

as we're approaching the beginning of the film.

The film blends different genres, but not so much that you hop from genre to genre on a scene to scene basis, so much as how you layer them within a single scene – can you tell me about your approach?

It's both tragedy and humour - a satire, a tragicomedy. But of course, the balance of tragedy and humour changes throughout the film. At the beginning, you don't know the character yet, and you don't know his problems yet. You're pushed into this superficial world, and you see there is nothing real behind this character. So that's when you realise how tragic Matthias and his problem is. Humour often comes in with situations when a character is kind of trapped or with small details, which could even be things in the background. Matthias' paranoia breeds this tension in the film which is felt by the character and brings in thriller-like elements, the more tragic and the more absurd and chaotic it gets. But that again creates another layer of humour, it gets darker throughout the movie.

How did you go about putting together your crew?

It was really special to do this film with a lot of people I've worked with before. For example, cinematographer Albin Wildner and editor Rupert Höller. I've been making films with these two for many years. We went to film school together and already did the short films together. There's so much work beyond their credits in the movie where they were involved from the beginning to the end. The same with the production companies, and having such creative producers with Michael Kitzberger, Wolfgang Widerhofer and Martina Haubrich. I was always able to share opinions and discuss every thought I had – it was just a wonderful work collaboration.

INTERVIEW WITH ACTOR ALBRECHT SCHUCH

What attracted you to this role?

The lack of character of Matthias. The missing of self in a way. That his own personality is fading away by serving other people by creating different fake personalities.

Did you meet and discuss the part with Bernhard before accepting?

Big time. The casting was one of the most challenging casting experiences of my career so far. Because I didn't understand how to embody Matthias' state of 'no emotions' and 'no attitude/opinion' about and towards almost everything. Even his girlfriend becomes a client and the client is king. Bernhard and I were trying to find common ground, a language to name and paraphrase Matthias blank sheet personality. More and more, I realised that his personality, including his emotions and attitude were switched off or numbed, as it were.

What appealed to you about working with Bernhard?

I loved the script. Bernhard's vision was uniquely profound and precise. It convinced me right away. I felt like I wanted to be in that canvas, not knowing how much energy it'll take, to stay in that state of being, without attitude.

How did you prepare to play Matthias?

I think one of the significant moments in creating or deciphering Matthias, was the movie *Happy as Lazzaro* by Alice Rohrwacher. During one conversation with Bernhard, I thought about the main character of this movie. The pure openness, the curiosity and the absence of judgement he embodies, turned my personal view towards the lack of Matthias' personality into something positive and lighter, I guess. I focused on the cleansing part a lot. I went dancing after a day of shooting, to follow my impulses again and shake the motionlessness of Matthias off of me.

ABOUT THE FILM

The concept of the Rent-a-Friend agency is reminiscent of something from a dystopian classic like *Brave New World*. But as with so many hard-to-believe twenty-first century developments, it's not a fiction, but a reality. We live in a world where genetics has developed to the point that DNA is now editable. We carry portable devices that listen to our personal conversations and target us with advertising based on those conversations. And who would have thought Donald Trump could become president, not just once but – potentially – twice? In a world this scary, it's perhaps little wonder that people are seeking comfort and reassurance in their friendships. Or that people without those connections, or who are dissatisfied with the social networks they've build organically, might be prepared to pay for the professional version.

Enter the Rent-A-Friend agencies. A logical extension of a world where people's online images are carefully crafted to give the impression of style, popularity, health, wealth, success – you name it – in digital spaces, the rented friend exists in the real world, occupying a middle ground somewhere between escort and therapist. No sexual dynamic is implied – the rented friend is simply a social companion. The reasons people might rent a friend vary, from loneliness to a need for social status.

Perhaps as a short term solution, the concept of a lonely person spending money on a consensual service that might help them to feel less isolated makes sense. The rented friend in this scenario plays a role similar to a therapist or counsellor, though without the training. Other bookings might be more trivial, more akin to the odd-job services also available through services like Taskrabbit or Airtasker. The service can also fulfil more sinister or ego-driven impulses around social status or appearance, which is where it tips over into a more fully dystopian notion.

The brainchild of writer-director Bernhard Wenger, the new tragicomedy *Peacock* demonstrates clearly why the Rent-A-Friend concept is such fertile ground for drama; it's presumably only the relative newness of the phenomenon that makes this one of the first films to explore the idea. *Peacock* examines this territory from the perspective of a rented friend, Matthias, played by Albrecht Schuch.

Comparable films exploring this kind of dynamic tend to employ the perspective of the person on the other side of the equation. In *Her*, Joaquin Phoenix falls hard for his artificially-generated personal assistant, voiced by Scarlett Johansson. In *I'm Your Man*, Maren Eggert's scientist finds herself increasingly intrigued by the perfect robot companion, played by Dan Stevens. And in *Ruby Sparks*, Paul Dano's anxious novelist writes himself the ideal woman, then becomes perturbed when she begins to demonstrate that she has a mind of her own. The person with presumed agency and power in the relationship is the person whose point of view these films employ. But in *Peacock*, the lead is the rented person, not the clients.

It's an intriguing challenge for an actor, who must play a person who is always acting in his professional relationships. The problem for Matthias is that he subsequently finds himself unable to be authentic in his personal relationships. As lead actor Schuch puts it, "I never played a character who would enter a room and nothing changes. He never sets a certain

tone or energy and never leads the situation when he is off character.”

The difficulty, in turn, for the writer-director in charge of creating and marshalling this character and performance, is, in a nutshell, how to make sure this blank central character remains intriguing, and not just, well... a blank. For Wenger, tone is crucial to this, with the film requiring a blend of specific influences and genres. “I've always been inspired and influenced by Scandinavian cinema. In my youth, I started to explore Scandinavian cinema like Aki Kaurismäki. I'm also influenced by British black comedy, you know, things like *Blackadder*, which together with my very Austrian sense of tragedy, all came together here.”

The premise of the film provides ample opportunities to play with tone in this way. Matthias sees multiple clients. One wants him to pose as his son, to impress his business associates. Another wants someone to practise being more assertive in conversation with. Each client represents a self-contained new role for Matthias, with a beginning and an end. Unfortunately, his social life starts to feel like it can work like this too.

For producer Michael Kitzberger, this was “what drew us to this project, because Bernhard had already meticulously written, and later, together with a very committed and ambitious team and cast, planned and directed *Peacock*, to bring this 'staged life' to a perfection that is both funny and haunting, with eye-opening impressions.”

The result is an enormously distinctive film, which, like the granddaddy of dystopian fiction, *Brave New World*, plays multiple notes on the scale from ridiculous to heartbreaking, in the process drawing the audience into a fully-realised vision of a phenomenon that is at once fiction and reality – echoing how Matthias experiences his own world.

by Catherine Bray

ABOUT BERNHARD WENGER



© Hannah Schwaiger

BERNHARD WENGER, WRITER-DIRECTOR

Bernhard Wenger is an Austrian filmmaker, born 1992 in Salzburg, based in Vienna, where he studied directing at the Vienna Film Academy.

He loves to work with subtle, odd and visual humour. His short film *EXCUSE ME, I'M LOOKING FOR THE PING-PONG ROOM AND MY GIRLFRIEND* received the Austrian Film Award 2019 among 40 more awards and 120 selections.

PEACOCK is Bernhard's first feature film, which he developed in the Cinéfondation Residence of Festival de Cannes 2020.

ABOUT THE CAST

ALBRECHT SCHUCH - MATTHIAS

Albrecht Schuch, born in Jena, attended the Felix Mendelssohn Bartholdy Academy of Music and Theatre in Leipzig from 2006 to 2010. Since 2001, Albrecht Schuch has graced various theatre stages in Jena (Germany), Leipzig, Vienna, and Berlin. His transition to film and television began in 2002.

In 2010, Schuch portrayed Harry Klein in Sven Regener's adaptation of *NEUE VAHR SÜD* (directed by Hermine Huntgeburth), earning the German Comedy Award as part of the ensemble for Best TV Comedy. The following year, he starred as Alexander von Humboldt in the film adaptation of the bestseller *DIE VERMESSUNG DER WELT*.

His career continued with roles in Robert Thalheim's *WESTWIND*, the two-part Ken Follett adaptation *THE PILLARS OF POWER*, and the award-winning NSU trilogy film *DIE TÄTER-HEUTE IST NICHT ALLE TAGE*, for which he received the Grimme Prize. In 2016, he appeared in Christian Schwochow's feature film *PAULA* as landscape painter Otto Modersohn. Other notable films include the award-winning *ROUTE B96*, David Nawrath's *ATLAS*, and Kilian Riedhoff's *GLADBECK*.

In 2018, Schuch appeared in highly acclaimed ZDF mini-series *BAD BANKS*, the hostage drama *GLADBECK*, the novel adaptation *KRUSO*, and Rainer Kaufmann's *DER POLIZIST UND DAS MÄDCHEN*. Alongside his film and TV work, he continues to perform on stage. His recent projects include the remake of *BERLIN ALEXANDERPLATZ* (2019), and the films *SYSTEMSPRENGER* and *ATLAS*.

Schuch's performances have earned him numerous accolades, including the German Actor Award for Best Supporting Actor (2018) for *GLADBECK*, and the German Academy of Television Award for Best Supporting Actor in *BAD BANKS*. In 2019, he received the German Television Award for Best Actor and the Golden Camera for *GLADBECK* and *KRUSO*. With *SYSTEMSPRENGER*, featuring Schuch, he won the Silver Bear and the Alfred Bauer Prize at the Berlin International Film Festival.

In 2020, he starred in the film *BERLIN ALEXANDERPLATZ* and the second season of *BAD BANKS*. For his roles in *SYSTEMSPRENGER* and *BERLIN ALEXANDERPLATZ*, Schuch won the German Film Award for Best Leading Actor and Best Supporting Actor. In 2021, he featured in Dominik Graf's *FABIAN*, Philipp Stölzl's *SCHACHNOVELLE*, and Andreas Kleinert's *LIEBER THOMAS*, for which he won the German Film Award for Best Leading Actor.

Schuch was named European Shooting Star in 2021 and received the International Actors Award from the Cologne Film Festival. In 2022, he appeared in the SKY series *FUNERAL FOR A DOG*, Thomas Stuber's *DIE STILLEN TRABANTEN*, and Edward Berger's Netflix film *ALL QUIET ON THE WESTERN FRONT* (2023), earning another German Film Award for Best Supporting Actor, the film also received 9 Oscar nominations. His latest project, Chris Kraus' *15 YEARS*, premiered in 2024.

JULIA FRANZ RICHTER - SOPHIA

Julia Franz Richter is a multi-disciplinary artist based in Vienna, Austria, with a career of carefully selected projects in film and television. She also works with fellow artists in the FRANZ Pop Collective on pop music and various narrative formats and takes part in contemporary dance performances. In 2024 she received an 'Outstanding Artist Award - Performing Arts' by the Austrian Ministry of Culture. Her films include German, English and French language performances and have been participating at international festivals.

Credits include: GHOST TRAIL (Opening Film Semaine de la Critique, Cannes 2024); RUBIKON (Viennale Special Jury Prize 2022); DER TAUCHER (Diagonale Best Actress Award 2020); HUMANISTÄÄ! (Berlin Stage Festival 2022).

ANTON NOORI - DAVID

Anton Noori was born in 1975, Austria with Iranian roots and raised in a multicultural and bilingual, globetrotting home. He won the Austrian Film Award for Best Supporting Actor and the Diagonale Acting Award for COPS ("We do bad things to bad People") by Stefan Lukacs aka Istvan.

Among the other feature films he has performed in are: NEVRLAND by Gregor Schmiedinger, HEART HUNTING by Elisabeth Scharang, ME WE by David Clay Diaz, ES GRÜNT SO GRÜN by Till Endemann, EISMAYER by David Wagner (Settimana l wonderful Prize 2022), 'WHAT A FEELING by Kat Rohrer.

THERESA FROSTAD EGGESBØ - INA

Theresa Frostad Eggesbø is a Norwegian actress and musician. Earlier roles include Norwegian NRK series SKAM/SHAME and 3-seasons Netflix-series RAGNAROK by Adam Price ('BORGEN'). Next to acting she is constantly developing her ongoing music project as Resa Saffa Park ('God is drunk', 'Candles' - and new single 'Beni Vur').

SALKA WEBER - NORA

Salka Weber is an actress, singer and filmmaker born in 1989, Vienna. In 2015 she became an ensemble member at the Theater in der Josefstadt and a co-founder of the Bronski & Grünberg Theater, which opened in 2016. In 2019, her film FISH TAKES OFF was shown as part of the Berlin International Film Festival where Weber co-produced, co-wrote and played the main role. In 2022 she played lead roles in the series DEADLINES and OH HELL- both nominated for the German Television Award, where 'Oh Hell' won for Best Comedy Series. In Autumn 2024 she takes on the main role for the TV show ALPENTOD produced by Warner.

MARIA HOFSTÄTTER - VERA

Maria Hofstätter has worked on films with directors such as Michael Glawogger, Paul Harather, Marc Rothemund, Harald Sicheritz and Ulrich Seidl. She finally celebrated her breakthrough in 2001 as hitchhiker Anna in DOG DAYS by Ulrich Seidl (Grand Jury Prize Venice 2001). For this role, she received the Special Jury Prize at the Gijón International Film Festival. In the main role of Anna-Maria in the controversial second part of Seidl's Paradise trilogy, entitled PARADISE: FAITH, she returned to Venice competition in 2012. She "completely melts into the role, providing the backbone for the entire piece" (Screen Daily). In 2020, she took on the role of the prison teacher Elisabeth Berger in the feature film drama FOX IN A HOLE by Arman T. Riahi. She was honoured for her performance in the "Actress in a Leading Role" category at the 2021 German Acting Awards. She has also performed roles on television series such as BRAUNSCHLAG by David Schalko.

BRANKO SAMAROVSKI - JOHANN

Samarovski's first and only audition took him to the Vereinigte Bühnen Graz in 1966. In 1985 he was called to the Schaubühne Berlin. He has worked with Peter Stein, George Tabori, Andrea Breth and Jürgen Gosch, among others. He has been a member of the Burgtheater ensemble in Vienna since 1991.

He has appeared in numerous film and television productions, including several films by Michael Haneke, including THE REBELLION and THE WHITE RIBBON. In 2024 he took a role in Netflix-series CROOKS by Marvin Kren.

ABOUT THE PRODUCERS

MICHAEL KITZBERGER, PRODUCER (NGF Geyrhalterfilm)

Michael Kitzberger graduated in history, philosophy and film theory and worked as journalist and researcher. In 2003 he founded NGF Geyrhalterfilm together with Nikolaus Geyrhalter, Markus Glaser and Wolfgang Widerhofer.

NGF Geyrhalterfilm is an award-winning production company from Vienna with over 20 years of experience and 100 films produced so far (documentaries, feature films and documentary series for cinema and TV/streaming). NGF films have received over 200 awards (including European Film Award, Millenium Award, Pardo verde etc.) and have been screened in competitions at all major A-list festivals (Cannes, Berlinale, San Sebastian, Amsterdam, Toronto, Sundance, ...), among others, distributed by renowned sales worldwide. The range of form and content goes from radical arthouse to box office hitting family entertainment.

Among the films Michael has produced as delegate producer are OUR DAILY BREAD by Nikolaus Geyrhalter (IDFA competition), THE ROBBER by Benjamin Heisenberg (Berlinale competition), MICHAEL by Markus Schleinzer (Cannes competition), HOMO SAPIENS by Nikolaus Geyrhalter (Berlinale Forum), MADEMOISELLE PARADIS by Barbara Albert (Toronto and San Sebastian competition), MATTER OUT OF PLACE by Nikolaus Geyrhalter (Locarno competition).

Michael is a member of the Austrian and European Film Academy, and EAVE group leader since 2020.

WOLFGANG WIDERHOFER, PRODUCER (NGF Geyrhalterfilm)

Wolfgang Widerhofer is the Co-Founder and partner of NGF Geyrhalterfilm where he is responsible for the dramaturgical side of the development, creation and editing of fictional and documentary work. He studied film theory in Vienna and scriptwriting at the film school in Munich. He has amassed 20 years experience teaching at art and film schools across Europe on the main topics of writing, film aesthetics, editing and film theory. Widerhofer fell into writing and editing films in 1994 while collaborating with Nikolaus Geyrhalter. Selected credits include: THE YEAR AFTER DAYTON and OUR DAILY BREAD both by Nikolaus Geyrhalter, MICHAEL by Markus Schleinzer, MASTER OF THE UNIVERSE by Marc Bauder.

MARTINA HAUBRICH, COPRODUCER (CALA Filmproduktion)

Since 1998 Martina has worked in the film industry, following an MA degree in North American Studies and Film Studies at the FU Berlin. From 2003, she was a producer at LOOKS, and from 2004 built up the Berlin company LOOKS Filmproduktionen GmbH, specialising in cinema films.

As co-Managing Director of LOOKS Filmproduktionen Berlin from 2009 - 2016, she produced and co-produced, in addition to a large number of TV documentaries, feature films such as MICHEL PETRUCCIANI by Michael Radford, MICHAEL KOHLHAAS by Arnaud des Pallières, VON CALIGARI ZU HITLER and HITLER'S HOLLYWOOD by Rüdiger Suchsland, as

well as MADEMOISELLE PARADIS by Barbara Albert, all of which had film festival premieres in Cannes, Venice, Toronto IFF and Telluride.

Since 2016 founder and managing partner of CALA Filmproduktion GmbH, Berlin, she produced several films for cinema such as Elfriede Jelinek - Language Unleashed, which won multiple awards in Germany and abroad.

In 2020 founder and managing partner of CALA Film Central GmbH & Co. KG in Erfurt and 2022 CALA Film West GmbH, in Darmstadt, together with Claudia Schröter. Martina is a member of the European Producers Club and German Producers Association, the German, Austrian and the European Film Academy.

CAST

MATTHIAS	Albrecht Schuch
SOPHIA	Julia Franz Richter
DAVID	Anton Noori
INA	Theresa Frostad Eggesbø
NORA	Salka Weber
VERA	Maria Hofstätter
JOHANN	Branko Samarovski
CUSTOMER 60th	Tilo Nest
CHRISTIAN	Christopher Schärf
PLUMBER	Marlene Hauser

CREW

DIRECTOR, WRITER	Bernhard Wenger
DOP	Albin Wildner
SOUND	Ken Rischard
MAKE-UP	Nora Conradi Julika Leiendecker
COSTUMES	Gitti Fuchs
SET DESIGN	Katharina Haring
LIGHT	Markus Harthum
SCRIPT ADVISOR	Wolfgang Widerhofer Markus Schleinzer
EDITOR	Rupert Höller
COMPOSER	Lorenz Dangel
CASTING	Eva Roth
SOUND EDITING	Flora Rajakowitsch Jón H. Geirfinnsson
SOUND DESIGN	Ines Vorreiter
SOUND MIXING	Matthias Ermert Alexander Koller
COLOUR GRADING	Bernhard Schlick
VFX Artist	Gerd Zimmermann
PRODUCTION MANAGERS	Catrin Freundlinger Veronika Hrabý
EXECUTIVE PRODUCERS	Michael Kitzberger Bogdan Büchner

COPRODUCER	Martina Haubrich
PRODUCERS	Michael Kitzberger Wolfgang Widerhofer Markus Glaser Nikolaus Geyrhalter
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