

ALEKSANDAR
PETROVIĆ

LUNA
JORDAN

MARIA
HOFSTÄTTER

ANDREAS
LUST

SIBEL
KEKILLI



Official Selection
WARSAW FILM FESTIVAL

FOX IN A HOLE

A FILM BY **ARMAN T. RIAHI**

GOLDEN GIRLS FILM PRESENTS „FOX IN A HOLE“ WITH ALEKSANDAR PETROVIĆ MARIA HOFSTÄTTER LUNA JORDAN SIBEL KEKILLI ANDREAS LUST KARL FISCHER ANICA DOBRA AND FARIS RAHOMA
D.O.P. MARIO MINICHMAYR PRODUCTION DESIGN MARTIN REITER COSTUME MONIKA BUTTINGER MAKE-UP ARTIST BIRGIT BERANEK EDITING KARINA RESSLER AEA CASTING NICOLE SCHMIED CHERELLE JANECEK DENISE TEIPEL
SOUND ATANAS TCHOLAKOV MANUEL MEICHSNER NILS KIRCHHOFF POSTPRODUCTION SUPERVISOR DANIEL PAZDERKA PRODUCERS ARASH T. RIAHI & KARIN C. BERGER WRITTEN & DIRECTED BY ARMAN T. RIAHI

GOLDEN GIRLS FILM

film
INSTITUT

FILM
FONDS
WIEN

ORF
Film/Fernseh-
Abkommen

FISA
Medienfonds
Niederösterreich

KULTUR
NIEDERÖSTERREICH

FILMladen

FILMLADEN FILM DISTRIBUTION

presents

a production of Golden Girls Film
FOX IN A HOLE

Written & Directed by Arman T. Riahi

CINEMA RELEASE: 2021 (Austria)

Press Relations:

apomat* office for communication GmbH
Mahnaz Tischeh
tischeh@apomat.at
Phone: +43 699 1190 2257

Film Distribution:

Filmladen Film Distribution
Mariahilfer Strasse 58/7
A-1070 Vienna
+43 1 523 43 62-0
office@filmladen.at

Production Company:

Golden Girls Film Produktion & Film Services GmbH
Seidengasse 15/3/20
A-1070 Vienna
+43 1 810 56 36
office@goldengirls.at
www.goldengirls.at

Cast

ALEKSANDAR PETROVIĆ, MARIA HOFSTÄTTER,
LUNA JORDAN, ANDREAS LUST, SIBEL KEKILLI,
KARL FISCHER, LUKAS WATZL, MICHAELA
SCHAUSBERGER, ANICA DOBRA,
FARIS RAHOMA, LJUBIŠA GRUJČIĆ, u.a.

Inspired by the experiences of the special education
teacher of Viennese prison Josefstadt Wolfgang
Riebinger

Credits

Director & Screenplay:	ARMAN T. RIAHI
Cinematography:	MARIO MINICHMAYR
Production Design:	MARTIN REITER
Costume:	MONIKA BUTTINGER
Make-up:	BIRGIT BERANEK
Editing:	KARINA RESSLER
Sound:	ATANAS TCHOLAKOV
Light:	JAKOB BALLINGER
Casting:	NICOLE SCHMIED
Producers:	ARASH T. RIAHI & KARIN C. BERGER

FOX IN A HOLE was produced with the support of the
Austrian Film Institute (ÖFI), the Vienna Film Fund
(FFW), ORF Film/Television Agreement, FISA – Film
Industry Support Austria and the Federal Province of
Lower Austria.

Austria 2020 / feature film / 103 minutes

A circular peephole in a yellow wall, looking out onto a hallway with a door at the end.

LOGLINE

When Fuchs starts his new job as a teacher in a prison school, replacing the old and unconventional teacher Berger against her will, he is forced to confront his biggest fear, triggered by the mysterious, withdrawn inmate Samira.



SYNOPSIS

The ambitious middle school teacher HANNES FUCHS (39) is assigned to a prison school alongside the older prison schoolteacher ELISABETH BERGER (60), whose unconventional methods keep her inmate students busy and on their toes. For WEBER (54), the department commander of the juvenile detention wing, Berger and her art lessons are a major headache and a thorn in his side. He is convinced that she is a security risk. For Berger the art lessons are especially important since painting calms even the toughest of inmates.

Fuchs is eager to prove himself a suitable prison teacher, but soon realizes that Berger won't let anyone get too close. During Fuchs' first-class supervision SAMIRA (16), an introverted Muslim girl, is sexually assaulted. After getting into a fight with a fellow inmate, she ends up in solitary confinement. Fuchs feels responsible and tries to find a way to make up for what he considers to be his mistake. He learns more about Samira's fate from KETABI (35), the prison's social worker. As Berger relegates him to making coffee, Fuchs looks to department commander Weber for support. Weber tries to put in a good word for Fuchs as Berger's successor with VANICEK (60), the prison director. After spotting artful scribbling on Samira's desk and his feud with stubborn Berger comes to a head, Fuchs provides Samira with paint to decorate her cell even though this is not allowed. He does this not only because of his guilty conscience towards Samira but also to show Berger her place. After Fuchs leaves, she begins painting the wall with her fingers.

While Weber tries to pit both teachers against each other, Berger slowly makes Fuchs her accomplice and forces him to face any illusions he has about his responsibilities as teacher. In the meantime, a strong partnership develops between Samira and Fuchs, who continues to bring her art supplies. When new students seem to threaten the fragile balance of the class, Berger and Fuchs organize an excursion to the prison kitchen. It turns out to be a great success. For the first time, Berger and Fuchs work together as a team, but suddenly Berger faints and ends up in the hospital. She turns out to be very ill. A secret only Vanicek has known about. He confesses that he brought Fuchs so that he could take her place so she can focus on getting better. Berger refuses to give up her position and to leave Fuchs in charge of the class.

When Samira returns from solitary, she learns that her father has died due to her knife attack, and hurts herself badly with one of the paintbrushes Fuchs brought her. Berger is then held responsible for this and both she and her art classes get suspended. Fuchs finds himself promoted to her position as official prison teacher. Fuchs struggles with the injustice of the decision. When Samira attempts suicide, old wounds are opened, and Fuchs is reminded why he became a teacher in a prison school in the first place. Together with the social worker Ketabi, they try to save the girl from her own demise. When Fuchs instructs the inmates alone for the first time, it comes to an inevitable confrontation between him and the class.

TEXT ABOUT THE MOVIE BY DOMINIK KAMALZADEH

In prison school, the lessons are a little different from those outside, in freedom. The prospect of learning for life, for example, is a bit bleak, because nobody in here really wants to believe in that anymore. Most of the pupils in Arman T. Riahi's *FOX IN A HOLE* therefore approach it pragmatically. They are looking for a bit of variety compared to the monotonous everyday life in the prison - after all, it is always better to fool around with classmates than to be bored in a cell.

Teacher Berger (Maria Hofstätter), a veteran in her field, already realised this a while ago. More on the side of her adolescents anyway, who are never at a loss of words, she follows a pedagogy of creeping character building: Painting comes first, working on social skills second. Then, there is nothing for a long time. In her classroom, entirely different cultures come together, so the development of the heart and mutual tolerance are more important than maths or grammar. Berger's exceptional status (Karl Fischer plays her pal on the civil servant level), which she tends to exploit with some kind of a cheeky manner, causes displeasure in the institution. The prison governor (Andreas Lust) has been trying to get rid of her for some time now, and as a first step, he hires an assistant: Fuchs (Aleksandar Petrović), that's the name of the new teacher, who himself seems to have gotten into a trap. In a significant scene, he trots after Berger as he enters the prison. While all gates open automatically for her, he is frisked by the staff.

Fox is a „rookie“, a beginner in an unfamiliar environment, and not the coolest guy on earth. Mario Minichmayr's camera, which is as agile as it is attentive, and which follows the movements of the characters, initially gets stuck on him. When he enters the classroom for the first time, the pupils can only be heard offstage. An intimidating pack, which the much more experienced Berger directs effortlessly: she doesn't even have to look up. Fuchs, on the other hand, seems nervous - a man in tense anticipation. As it turns out later, he just needs a good opportunity.

Fox in a Hole tells the story of how a new spirit spreads across the prison school. Unlike heroically polarised school films, from *Dead Poet's Society* to *School of Rock*, the mode of change is, however, not bound to an unconven-

tional teacher. As in his feature film debut, the immigrant satire *THE MIGRUMPIES*, Riahi prefers to play around with clichéd role models, trying to get a glimpse of what's behind the dummy. Again, his characters' immigrant German slang determines the comic tone of his film, but the focus has clearly shifted to the dramatic. The prison also serves as a microcosm of mentally wounded people. On the teachers' as well as on the students' side, mainly those have landed here, who failed to meet the demands of real life. Now, they have acquired a certain mode of functioning - with varying levels of success, they hide behind their rehearsed role.

The reason for why Fuchs has chosen to work in the unattractive setting of a prison school lies in his private past. His son, who is shown in a few flashbacks, has committed suicide. Fuchs, who used to be the drummer in a New Wave band, has forbidden himself any distraction since then and is bothered by his guilt. The new job is also some kind of penance. Therefore, he is not resigned, but quite the opposite: As a teacher, he tries to face his responsibility and prove his social competence. As if he wanted to make things particularly difficult for himself, he chooses a reserved candidate: Samira (Luna Jordan), a girl who feels trapped in her own body and reacts to her surroundings with anger and aggression. Fuchs is probably that attracted to her, because her seclusion reminds him of his son's.

FOX IN A HOLE remains flexible in its tone of voice. Comic and bizarre interludes, such as a „class trip“ to the kitchen to make apple strudel or the symbolic walk through a door that is torn out of the wall for this purpose, alternate scenically with Samira's dramatic family history and Fuchs' rescue attempts. Additionally, there are intrigues within the institution, which - in a genuine manner - seem sloppily Austrian. They do, however, lead to the gradual relaxation of the initially tense relationship between Berger and Fuchs.

In this variation of a „strange couple“, the film then finds its actual vanishing point. Maria Hofstätter embodies Berger as a true character, and she does so effortlessly. With superior ease, she seems unfocused and still realises everything. Also, that there is a fire still burning in this tense teacher colleague. You just have to reignite it.

In the course of researching my cinema documentary SCHWARZKOPF, I attended lessons held by Wolfgang Riebner, a special educator for incarcerated youth. Inside his classroom within Josefstadt prison, the idea for FOX IN A HOLE was born. Until recently and for a total of 25 years, Riebner taught young inmates of varying ages. Having enough leeway to structure their education, he put an emphasis on independent learning, paradoxical intervention and improvisation. While these tools helped to keep the interest of the class, the heart of his educational methods was creative work and art education.

FOX IN A HOLE revolves around the ambitious middle school teacher Hannes Fuchs, who arrives at prison wanting to prove himself. His main aspiration is to help the students, but he ultimately aims to become head teacher. Fuchs is a deeply wounded man, who hopes to redeem his past mistakes in, of all places, the most challenging of schools. There he rediscovers his own buried creativity and lust for life, reminding him why he became a teacher in the first place.

The prison school, however, is the territory of the hardened prison teacher Elisabeth Berger, who's character is based on Riebner.

She is constantly on the brink of losing everything she has built at the correctional facility, since the restrictive institution, led by Department Commander Ernst Weber, seeks to dismantle her art classes. Those classes are the last lifeline for the disturbed 16-year-old Samira. After being betrayed by the ones closest to her, she hardly speaks. She is deeply at odds with herself and her body, and painting provides a necessary means of self-expression and communication.

Riebner's idealism and his unconventional treatment of prisoners was a thorn in the side of many officials in the prison complex. As a child of two educators, I was, and still am, impressed by the effectiveness of Riebner's teaching. At the prison, the special educator fought every day against what he himself called a "totalitarian institution". An institution where his reputation as a prison teacher grew in direct relation to the rank of the prison official he was dealing with. He and I became friends, and I regularly visited him in his classroom right up until his retirement.

After my first day in prison school I knew that I would write a script about this environment. Soon I confronted Riebner with the intention of making a film that would be based on his experiences in prison school and the state of Austrian prison system. In the meantime, I have

earned the trust of this respectable man who filled his desperate students with hope. Through his non-judgemental interaction, he brought them back on equal footing with a society they felt had rejected them.

With the support of Riebner and the STARTStipendium of the Federal Ministry for Education, Art and Culture, I researched the characters, locations, and above all, the conditions within the prison. I was fascinated by the methods of this special educator within that rough environment, and how he managed to shape it until his retirement. FOX IN A HOLE also tells of the shortcomings of the institutional penal system – blatantly displayed by the latest prison scandals involving cases of abuse and judicial misconduct.

The film also aims to raise the fundamental question of how the Austrian penal system deals with juveniles. A fair question, given the high reincarceration rate. Best-case practices in Switzerland, for example, help minimize the number of second offenders by instating open prisons, among other things. These methods could and should be seen as a precedent. Based on my research, I found that many officials within the juvenile penal system must focus on preventing their clients from reentering the system, rather than being able to focus on their resocialization.



**DIRECTOR'S
STATEMENT**

INTERVIEW WITH THE PRODUCERS

KARIN C. BERGER & ARASH T. RIAHI

Karin Schiefer in an interview with the producers Arash T. Riahi and Karin C. Berger during shooting in August 2019

„A hopeful reflection of the complexity of our society.“

Inspired by an extraordinary teacher in a Viennese youth prison, Arman T. Riahi has written the screenplay for his new feature film *FOX IN A HOLE*, which will raise awareness about prison and working conditions in the Austrian youth penal system. The shooting will be completed in September 2019. A conversation with the producers from Golden Girls film production Arash T. Riahi and Karin C. Berger.

The current shoot for FOX IN A HOLE is currently taking place at Café Celeste in Vienna's 5th district. Which scenes are being shot today? How far has the shooting progressed?

ARASH T. RIAHI: Of the 32 days of shooting, we still have a week to go. Today we're shooting a scene in which „Hannes Fuchs“ – played by Aleksandar Petrović – comes into a bar and is confronted with his past. We are only shooting in this bar today, and it actually feels good to get out of prison, even if it was just a film set. During the last weeks we have been shooting a lot in a specially converted classroom inside an empty prison. We rebuilt the classroom in a way that the lighting came from reflectors and from a special new lighting system that was installed either from the window side or from the ceiling lights of the room. This had the advantage that we did not have a single light tripod in the room and could shoot completely independent of the weather. This also gave the director the freedom to shoot the classroom scenes with the young amateur actors chronologically and without major interruptions.

KARIN C. BERGER: What still remains to be shot are, among other things, the apartment of the leading role „Hannes Fuchs“, the new teacher who has just started his work at the prison school, and the house of „Elisabeth Berger“, the experienced prison teacher, played by the wonderful Maria Hofstätter. Before that, we shot for four and a half weeks in a former district prison in Stockerau, our main motif.

Was it difficult to find an authentic location for the shooting in prison?

ARASH T. RIAHI: We searched for a very long time for a prison or a place that we could rebuild. We had received permission from Josefstadt Prison to shoot, but for 1-2 days at most. There's no way we could have shot everything we needed for our film in an active prison. Fortunately, the Federal Real Estate Company made the former prison in Stockerau available to us, which we were able to rebuild and redesign to suit our needs. Arman T. Riahi and the camera operator Mario Minichmayr developed their own color concept for it. It was incredibly important to be in a real prison, where not only the doors are authentic, but where you can feel the history of the place.

KARIN C. BERGER: To rebuild in the studio would have blown our budget, and it's really like Arash says: it just doesn't feel the same. An original motif makes a big difference. The abandoned prison had the advantage that we could adapt it to our needs and let off steam creatively, but at the same time all the essential components of a real prison were there. But there were

still enough problems to solve: we had the original doors, but the locks, which require a very special key system were missing. Fortunately, our set designer Martin Reiter convinced the Federal Locksmith's shop to help us. For the classroom, we built a large backdrop to convey that we are in Josefstadt. This was important for us because FOX IN A HOLE is not set in a youth prison but in a remand prison where a school class has a completely different meaning. The young people come and go, so it is much more difficult for a teacher to reach the pupils. Therefore, it was worth the effort to set up the Josefstadt-backdrop and thus create a connection to reality.

FOX IN A HOLE goes back to a project developed within the framework of a START scholarship and was originally called "The Teacher", inspired by a real-life person. Now there are two main characters - a teacher who is fully committed to her profession, soon to be retired, and a new, younger colleague who is both her opponent and a team player. How has the story developed since its inception?

ARASH T. RIAHI: Arman T. Riahi met the real prison teacher Wolfgang Riebniger in the course of his research for his first cinema documentary SCHWARZKOPF. He was allowed to observe the lessons and came back totally fascinated: A classroom inside a prison. A teacher who uses very unique methods to hold the attention of the students. The only room within the prison where the inmates are truly free. Even back then, Arman immediately said it would make great film material. Soon afterwards he wrote his first treatment and got a START grant. But the script for THE MIGRUMPIES was finished faster. As we developed the material further, we realized that it would be better to have two teacher characters. In the real story, too, the older teacher was replaced by a younger one, and conflicting teaching methods collided here and there. It was also important for us to have a strong female figure, which fortunately is embodied by Maria Hofstätter. With her unconventional methods, she demonstrates how it is possible to think „out of the box“ even within a rigid prison hierarchy.

Arman T. Riahi's feature film debut, THE MIGRUMPIES, was a very successful comedy. What was it like for him, and for you as his producers, to go on to realize a film with such a different tone?

KARIN C. BERGER: From our side as producers it was a welcome change. And for Arman, I think, it was also liberating to try something different. It'd be a pity not to be allowed to show how versatile you are and just get pinned down to one genre. Arman has more stories to tell than just comedies, and we support that. The story of this teacher is so close to his heart that it was very natural for him to switch to drama. He took it just as seriously as comedy and navigated the stumbling blocks of script writing just as well. It was a lot of work to develop the characters to that intensity and really connect with them the way that he did. He started working with the actors and actresses at a very early stage: Aleksandar Petrović and Maria Hofstätter were involved in the role design even before the submission.

ARASH T. RIAHI: Arman was really obsessed with the details. He did a lot of research with Aleksandar Petrović, participated in workshops and developed the characters together with acting coaches. Luna Jordan, who plays an inmate and student of the prison school, also prepared herself for her role with a coach. Luna is an incredible talent and a great discovery for us.

FOX IN A HOLE has a very top-class cast. How did you manage to put together such a strong cast again?

KARIN C. BERGER: I have to say that we have worked with some of these people before. Andreas Lust has acted in almost all of our feature films. It was clear that Faris Rahoma would take a role again. Nicole Schmied's casting of the „adults“ was great, but the biggest challenge was to cast the right teenagers and develop a credible „prison class“. Denise Teipel and Charrelle Janeczek took over the time-consuming casting of the teenagers, casting several hundred young people.

ARASH T. RIAHI: The success of THE MIGRUMPIES certainly played a role. People felt they were in good hands with Arman, and it didn't take much persuasion to interest them in the project. After reading the script, they were convinced. It was no different with Sibel Kekilli. We crossed our fingers, sent her the screenplay and got word she was interested soon after, despite the fact that she wasn't given the lead role. She told us some criteria on which she bases her decision: the first was the script, which she liked; the second was the director, whom she didn't know. After she watched THE MIGRUMPIES, she was convinced on that front as well. The other actors involved were important too, and we definitely scored points with our Austrian cast members Maria Hofstätter, Aleksandar Petrović, Andreas Lust, and Karl Fischer.

So, was shooting with the young people the biggest challenge?

KARIN C. BERGER: Every film has its own challenges. In THE MIGRUMPIES we had a lot of motifs. This time we were packed together in one place and had many scenes with up to 15 young people. The cast was excellent and worked very well together. They also had a lot of fun. It was the large number of young people that was a challenge, especially for Arman T. Riahi and the team.

ARASH T. RIAHI: For the director, the challenge lies elsewhere. As we all know, once you have more than two people in the picture, the choreography of the movements is much more complicated. And he had a classroom with no less than fifteen wild teenagers who had to play wild teenagers. In addition, the three great actors Sibel Kekilli, Maria Hofstätter and Aleksandar Petrović, were thrown into the mix. They are all important, all good and all demand great concentration. As a stylistic approach, Arman and Mario Minichmayr chose long shots with hand-held cameras. Often whole scenes are dissolved into few, long, moving shots. That was possible thanks to a new lighting system that uses special battery-powered LEDs and is controlled remotely via tablet. That means there are no spotlights in the shot and you have much more freedom. Because the classroom was illuminated without using a single tripod, you could shoot a scene from start to finish, with the camera rotating 360°. Arman's wish was to shoot the scenes with the teenagers in chronological order as much as possible, to allow them to really get into their roles.

KARIN C. BERGER: One of our tasks as producers was to make sure that the freedom we gained was kept within a framework. On the one hand, one-shots are totally exciting, but you also have to make sure that they are implemented well. After a week of shooting, we looked at the material in the cinema to readjust it, to see where and how the camera could be implemented to enhance the narrative even more.

ARASH T. RIAHI: I see our main task as remaining very flexible and creating the conditions for enable Arman and Mario Minichmayr to realize this artistic vision. THE MIGRUMPIES was a classic comedy, whereas FOX IN A HOLE is stylistically a much more daring and well-thought-

out film. For us at Golden Girls Filmproduction it is important not to make dogmatic films. Speaking in an interview for the making-of, Andreas Lust, who plays Department Commander Weber, described the film as the kind of lively social commentary he felt was way overdue in Austrian cinema. And that's exactly what it's about for us: we want to expose the abysses of the human experience, but also the energy and possibilities that surround us every moment. Our films should empower, entertain and at the same time reflect the complexity of our society in a hopeful way, regardless if the film is entertaining or serious. FOX IN A HOLE is a drama with tragicomic elements. Just like in THE MIGRUMPIES, you will be moved to laugh and to cry. A good film has a certain energy which has to grab the audience right away. One thing's for sure, FOX IN A HOLE will have that energy.

Films produced by Golden Girls such as Stefan Richter's ONE OF US, Stefan A. Lukac's COPS and now FOX IN A HOLE all touch on a similar theme. Would you say that jurisprudence, the penal system and the executive branch are sensitive social areas, which are a particularly good measure of how functional or dysfunctional a society is? Or is that merely a coincidence?

KARIN C. BERGER: It's certainly not a coincidence. It has always been important to us to find socially critical topics that are life-affirming at the same time. I hope that comes across in all our films. Our films may have depressing moment, but also beautiful and especially moving moments. We aim to evoke many different feelings in the viewer and move them. It's important to us that the film leaves you feeling good and inspired to discuss the topics in the film.

Interview: Karin Schiefer
August 2019

STATEMENT OF THE PRISON EDUCATOR WOLFGANG RIEBNIGER,

... whose experiences heavily inspired Arman T. Riahi in the creation of the script and the film.

„It transpired about a dozen years ago.

An acquaintance in prison developed into an inner bond, even friendship.

Arman T. Riahi visited me regularly in my prison school in the Josefstadt prison and took part in the lessons eagerly and attentively.

A complex educational and socio-political exchange ensued. From our musings, the idea was born to film what we'd seen, heard and experienced in everyday prison life.

The most precise and conscientious research resulted in numerous screenplay drafts. And finally, in 2019, we were overjoyed to announce: screenplay accepted, film financed, and filming can begin.

I consider myself lucky to have been a member of Team Riahi, and that both Riahi and the actors could draw upon my wealth of experience from thirty years of working as a prison teacher and educator.

People from twenty-one different nations were involved in the film project. Riahi understood how to create a wonderful, harmonious atmosphere which enabled themes such as education, social work, human rights and security to be creatively implemented.

This harmony and empathy reminded me of my own work in prison.

„Love and compassion, not emotional aggression“ may remain one of many key messages of this film.”

In harmonious and grateful memory,
SR Wolfgang Riebniger



“

I think it's an excellent script. It's so wonderfully placed in the middle between drama and humor, and you have all the characters right in front of you. I can only pay a huge compliment.

” **JOSEF HADER**



The script contains so much of what makes up our present day, but for which we often only struggle and fail to express. Arman T. Riahis' script not only finds the right images and the right tone – it also offers an answer to the question of how we can remain human beings.

” KARL MARKOVICS

DIRECTOR'S BIOGRAPHY



Arman T. Riahi was born in Iran and grew up in Vienna, Austria, where he directed his first short films as a teenager. He studied media technologies and worked as a screen- and graphic designer in London & Vienna. Since 2005, Riahi is working as a director and scriptwriter. His first cinema doc *Schwarzkopf (Dark Head, 2011)* opened the documentary competition of the 17th Sarajevo FF, won the Audience Award at the Diagonale Festival of Austrian Film and the Special Jury Mention Award at the Docudays Beirut Int'l Documentary FF. His second cinema doc *Everyday Rebellion (2014)*, co-directed with his brother Arash, was screened at over 60 international film festivals and events. In 2013, Riahi was granted the START-Scholarship for Film Arts of the Austrian Federal Chancellery of Arts with his feature film treatment *Fox In A Hole*. Riahi's first feature film, the comedy *The Migrumpies*, has won Audience Awards in Nashville and Saarbrücken, the ROMY for Best Script and was one of the most successful Austrian cinema movies of 2017 with over 90.000 admissions. In 2019, it was successfully adapted by Riahi, Petrović and Rahoma for theaters. Since 2013, Riahi is a lecturer at the masterclass Film/TV of the University of Applied Sciences for Media Technology in St. Pölten.

Selected Works

2021

Fox In A Hole (Drama, Written & Directed by Arman T. Riahi, 90 Min.)

2019

Stage play of *The Migrumpies* for Viennese Theater in der Josefstadt

2017

The Migrumpies (Comedy, 90min, Written & Directed by Arman T. Riahi, co-written by Aleksandar Petrović and Faris Rahoma)

2016

Kinders (Cinema Documentary, 90min, co-written and -directed with Arash T. Riahi), Special Jury Prize Sarajevo Film Festival 2017, Diagonale '16 Audience Award

2014

Everyday Rebellion (Cinema Documentary, 52/118min, co-written and -directed with Arash T. Riahi), CPH:DOX 2013 Politiken Audience Award, Cinema for Peace Award, IDFA Panorama, Biennale

2013

BEN Best Transmedia Project, ARTE Pixel Pitch Prize 2012 Best Cross-Media Project & over 60 international filmfestivals; most successful Austrian festival movie of 2014

2011

Dark Head (Cinema Documentary, 90min, Written & Directed by Arman T. Riahi), Diagonale 2011 Audience Award; Special Jury Mention Award Docudays Beirut Int'l Documentary Film Festival; Opening Film documentary competition Sarajevo Film Festival...)



MARIA HOFSTÄTTER AS
ELISABETH
BERGER

The 59-year-old Elisabeth Berger is of small stature, her black hair now full of grey strands. Influenced by the aftershocks of the 1968 Austrian student movement, Berger chooses to become a teacher in the hopes of changing the system. She enters the profession with the absolute will to break through the cemented structures of school education. After a few years in secondary and special schools, Berger ignores everyone's advice and takes a position as a prison school teacher. She soon realizes that it will be an uphill battle, not only against the strong hierarchical and totalitarian system, but also with herself. After the murder of one of her students

while imprisoned, Berger begins to distance herself emotionally from the inmates. The more attention she pays to an individual inmate, the less there is for the others. Berger's teaching style is characterized by open learning, paradoxical intervention and above all: art. She is convinced that creative work has a therapeutic effect on the young people. Her outstanding professional status as a special education teacher allows her to redesign the curriculum at the prison school as she sees fit.

FILMOGRAPHY: MARIA HOFSTÄTTER



AWARDS:

BEST ACTRESS, AUSTRIAN MOVIE, 2014

FILMFESTSPIELE VENEZIG: JURY SPECIAL AWARD, 2012

NESTROY AWARD FOR PRODUCER AND ACTRESS WORK IN „HOW MUCH, SCHATZI“, 2006

SCHOOTINGSTAR, BERLINALE, 2003

ACTRESS AWARD AT THE INTERNATIONAL FILMFESTSPIELEN IN GIJON FOR „ANNA“ IN „HUNDSTAGE“, 2001

INTERNATIONAL THEATER AWARD IN SCHAFFHAUSEN FOR „DIE PRÄSIDENTINNEN“ BY WERNER SCHWAB, 1998



MOVIES (SELECTION)

FOX IN A HOLE | ARMAN T. RIAHI
GOLDEN GIRLS FILM, 2020
COPS | ISTVAN
GOLDEN GIRLS FILM, 2018
DIE WILDE MAUS | JOSEF HADER
WEGAFILM |, 2015
UGLY | JURI RECHINSKY
NOVOTNY&NOVOTNY FILM|, 2014
ÜBER ICH UND DU | BENJAMIN HEISENBERG
KOMPLIZENFILM |, 2012
PARADIES | ULRICH SEIDL
SEIDL FILM |, 2010/2011
DICK | ANTONIN SVOBODA
COOP 99 |, 2006
IMPORT / EXPORT | ULRICH SEIDL
SEIDL FILM |, 2005
SOPHIE SCHOLL - DIE LETZTEN TAGE | SIGI
ROTHEMUND | GOLDKIND FILM |, 2004
DER HENKER | SIMON AEBY
MR FILM |, 2004
VILLA HENRIETTE | PETER PAYER
MINI FILM |, 2003
WOLFZEIT | MICHAEL HANEKE
WEGA FILM |, 2002
TWINNI | ULRIKE SCHWEIGER
ALLEGRO FILM |, 2002
HURENSOHN | MICHAEL STURMINGER
AICHHOLZER FILM |, 2002
POPPITZ | HARALD SICHERITZ
MR FILM |, 2002
HUNDSTAGE | ULRICH SEIDL
ALLEGRO FILM |, 2001
WANTED | HARALD SICHERITZ
DOR FILM |, 1999
AMEISENSTRASSE | MICHAEL GLAWOGGER,
1995
INDIEN | PAUL HARATHER | 1994

THEATER (SELECTION)

HOW MUCH SCHATZI | ROLE DIE WARTENDE
A:C. H. ARTMANN |R: SUSANNE LIETZOW
PROJEKTTHEATER | JAHR 2005
FRAUEN.KRIEG | ROLE ROSA
A: THOMAS BRASCH | R: SUSANNE LIETZOW
PROJEKTTHEATER | JAHR 2005
VATER UNSER | ROLE PUTZFRAU
A+R: ULRICH SEIDL | VOLKSBUHNE BERLIN
JAHR 2004
DIE PRÄSIDENTINNEN | ROLE MARIEDL
A: WERNER SCHWAB | R: WALTER HILLER
PROJEKTTHEATER | JAHR 2003

TV(SELECTION)

TATORT-IRGENDWANN
BARBARA EDER | ORF,
DOR FILM |2017
DER TOTE VOM TEICH
R: NIKOLAUS LEYTNER
|PRODUKTION ORF LOTUS
FILM|2015
ALTES GELD
DAVID SCHALCO ORF,SU-
PER FILM |2014
DAMPFNUDELBLUES
ED HERZOG | BR, CONS-
TANTIN TELEVISION
|2012
BRAUNSCHLAG
D.SCHALCO ORF,SUPER
FILM |2011
WIE MAN LEBEN SOLL
DAVID SCHALCO | ORF,
DOR FILM | 2010
BERGWEHEN
DAGMAR HIRTZ | ZDF,
ROXY FILM | 2009
DER TÄTER - TV MOVIE
MICHAELKREIHL |ORF,
DOR FILM | 2008
TATORT - GRANIT
FABIAN EDER | ORD,
SATEL FILM |2007
NICHT ALLE WAREN MÖR-
DER |JO BAIER | ARD,
TEAMWORX | 2005
KOMMISSARIO LAURENTI
SIGI ROTHMUND | ARD,
DEGETO |2005
4 FRAUEN UND EIN TO-
DESFALL | WOLFGANG
MURNBERGER |ORF, DOR
FILM | 2004
MEIN MÖRDER
MICHAEL SCHARANG |
ORF, FILMFONDS WIEN,
ÖFI |2004
TRAUTMANN - NICHTS
IST SO FEIN GESPONNEN
THOMAS ROTH | ORF,
DOR FILM |2001
HADER FÜRS HEIM
B. SCHWARZ | EIGEN-
PRODUKTION |1991
VORSICHT HADERER
ULRICH SEIDL
DER TOTE IM SEE
NIKOLAUS LEYTNER
| ORF, LOTUSFILM
|2017

ALEKSANDAR PETROVIC AS

HANNES FUCHS

Hannes Fuchs (40) is an only child from a working-class family. Fuchs fell in love with playing the drums as a child and soon had his own band with his childhood friend Peter. Through music, Fuchs gets to know the Ghanaian singer Ekuia. Fuchs completes his teacher training out of a sense of duty to his parents, and Ekuia becomes pregnant soon after. Due to Ekuia's major postnatal depression and their following separation, Fuchs takes over the sole care of their son Felix. During that phase of Fuchs' life, music is the single dad's sal-

vation. But what Fuchs fails to notice is that his son Felix has been the long-term victim of harsh bullying at school. Felix then commits suicide at the age of 11, and Hannes Fuchs' fragile life falls apart. After the death of his son, his teaching job is all he has left. Five years later, Fuchs is outwardly ambitious and seems to leave no stone unturned in his quest to reach his goal. But in reality, it's forgiveness that Fuchs seeks at the prison school.

FILMOGRAPHY: ALEKSANDAR PETROVIĆ



AWARDS:

COMMENDABLE MENTION
FILMFESTIVAL BUENOS
AIRES 2017 ROJO SANGRE

CREATIVE ENERGY AWARD
FILMFEST EMDEN NOR-
DERNEY 2017 (DIE MIG-
RANTIGEN)

ROMY 2018 BEST SCRIPT
CINEMA MOVIE (DIE MI-
GRANTIGEN)



FILM/TV (SELECTION):

2019
FOX IN A HOLE | ARMAN T. RIAHI
GOLDEN GIRLS FILM, 2020

2018
STEIRERKREUZ
ALLEGRO FILM | ORF UND ARD/DEGETO |
DIRECTOR: WOLFGANG MURNBERGER

OSKAR & LILLI
CINEMA, WEGAFILM
DIRECTOR: ARASH T. RIAHI

WALKING ON SUNSHINE
TV-SERIES, ORF
DIRECTOR: ANDREAS KOPRIVA

2017
THE MIGRUMPIES
CINEMA | DIRECTOR: ARMAN T. RIAHI

BLIND ERMITTELT
TV, MONAFILM | DIRECTOR: JANO BEN CHAA-
BANE

TATORT
DORFILM | DIRECTOR: BARBARA EDER

SOKO DONAU WIEN
SATELFILM, ORF/ZDF | DIRECTOR: FILIPPOS
TSITOS

2015
WILD MOUSE
CINEMA | DIRECTOR: JOSEF HADER

WIR SIND AM LEBEN
TV, ARD/ORF | DIRECTOR: NIKOLAUS LEYT-
NER

SOKO DONAU / SOKO WIEN
SERIE, ORF/ZDF

2014
CHUCKS
CINEMA | DIRECTOR: HIEBLER /ERTL

2013
COP STORIES
TV-SERIES | DIRECTOR: P. HARATHER
GEBHARDT PRODUCTIONS, ORF

2011
NEUE WIENER
PILOT / TV-SERIES IN
PRODUCTION | DIRECTOR: ARMAN T. RIAHI

2008
DRAGO
DIRECTOR: PETER HA-
CKER
FILMAKADEMIE BADEN-
WÜRTTEMBERG
2007
AUF BÖSEM BODEN
NOVOTNY & NOVOTNY
| DIRECTOR: PETER
KOLLER

2006
SKRYPT
KOP11 FILMPRODUKTION
| DIRECTOR: PETER
KOLLER

2009-2011
NEUE WIENER
DEVELOPMENT FERNSEH-
SERIE
12 MAL 25 MIN.
CO-AUTOR



LUNA JORDAN AS

Samira SPANHIC

16-year-old Samira has been feeling uncomfortable in her body for a long time. The girl, who already liked to paint as a child, repeatedly demonstrates gender-atypical behavior patterns. Her parents, a Tunisian businessman and his devoted wife, react to these habits by forcing an even more girlish upbringing on Samira, against her will. When Samira's behavior becomes more conspicuous, her father begs a doctor friend for puberty-suppressing medication, and the catastrophe takes its course. Samira is born with external female sexual organs, but also internal male sex organs. As her puberty sets in, Samira's inner resistance to the lie of

her sex becomes more erratic and violent. Throughout her life Samira has had an interest in art, in design, in creativity. But in her everyday life outside of school, the topic is hardly ever discussed. Instead, Samira is drawn deeper and deeper into conflicts with her parents, who seek to control the boyish girl. Until everything comes to a head...

FILMOGRAPHY: LUNA JORDAN



FILM/TV

2019

FOX IN A HOLE | HR | FEATURE FILM,
D: ARMAN RIAHI

2018

KOMMISSARIN LUCAS - TOTE ERDE | HR
TV-FILM (SERIES) | ZDF |
D: SABINE BERNARDI

2017

DER BERGDOKTOR | NR | TV-SERIE |
ORF, ZDF | D: JORGO PAPAVALASSILIOU

2013

ZWANGSRÄUMUNG | NR | SHORT MOVIE
D: MARCEL GLAUCHE

2010

**DEUTSCHE DYSTONIE GESELLSCHAFT - LEBEN MIT
DYSTONIE** | NR | IMAGEFILM
D: GREGOR SCHWEIGER

THEATER

2018 - 2021

VERIRRTE SICH IM WALD
HR: HÄNSEL UND GRETEL |
D: ROBERT LEHNIGER
THEATER: DEUTSCHES THEATER BERLIN

2017

FUTURE WORDS
D: SUNA GÜRLER
THEATER: MAXIM-GORKI-THEATER



A close-up portrait of actress Sibel Kekilli. She has dark, wavy hair and is looking slightly to the right of the camera with a subtle, thoughtful expression. The background is softly blurred, showing what appears to be a modern interior with light-colored walls and a blue object, possibly a chair or part of a desk.

SIBEL KEKILLI AS

TARA KETABI

As the daughter of an Iranian economic refugee and a German mother, 38-year-old Tara Ketabi is well-sheltered in the Stuttgart middle-class and grew up with the knowledge of two different cultures. It was clear to her early on that she wanted to work with delinquent youths - where she still has the chance to change something. But personal reasons also brought Ketabi to the juvenile detention centre: her favorite cousin spent most of his youth behind bars. Due to the *numerus clausus* she ultimately stays in Vienna to study

law, and after various volunteer jobs, she starts working in juvenile court assistance. Ketabi is professional, but unlike the prison teacher Berger, she has no outlet to release her mounting frustration about the fates of the young inmates. Instead, she leans further and further into her work, in the romantic hope of finding redemption there.

FILMOGRAPHY: SIBEL KEKILLI



FILM/TV:

2019

FOX IN A HOLE | ARMAN T. RIAHI | CINEMA

BERLIN, I LOVE YOU | DENNIS GANSEL

2018-17

BULLETS | ANTTI JOKINEN, PETE RISKI |

2017

BRUDER - SCHWARZE MACHT | RANDA CHAHOUD | MINI-SERIES | ZDFNEO

2016

PAARE | JOHANN BUCHHOLZ | SERIES, ARTE

2016/2015/2014/2013/2011/2010

TATORT, BOROWSKI SERIE | SERIE | ARD/ NDR

2014-10

GAME OF THRONES | SERIES | HBO

2011

DIE MÄNNER DER EMDEN | BERENGAR PFAHL | CINEMA

2010

WHAT A MAN | MATTHIAS SCHWEIGHÖFER | CINEMA

2009

MORDKOMMISSION ISTANBUL, IN DEINER HAND HELMUT METZGER | SERIE | ARD/DEGETO

DER KOMMISSAR UND DAS MEER, EIN LEBEN

OHNE LÜGE | THOMAS ROTH | SERIE | ZDF

GIER | DIETER WEDEL | ZWEITEILER | ARD/ DEGETO

2008

DIE FREMDE | FEO ALADAG | CINEMA

PIHALLA | TONY LAINE | CINEMA

2007

NACHTSCHICHT, BLUTIGE STADT | LARS BECKER | SERIE, ZDF

2006

EVE DÖNUS | ÖMER UGUR | CINEMA

FAY GRIM | HAL HARTLEY | CINEMA

2005

DER LETZTE ZUG | JOSEPH VILSMAIER | CINEMA

WINTERREISE | HANS STEINBICHLER | CINEMA

2004

AWARDS (SELECTION):

2018

GLAMMY AWARD FOR PARTICULAR ENGAGEMENT AGAINST RASSISM, SEXISM AND FOR WOMENS RIGHTS

2016

GERMAN AUDIO FILM AWARD FOR „TATORT“, BOROWSKI UND DER HIMMEL ÜBER KIEL

2014

EMMY-NOMINATION: BEST SERIES FOR „GAME OF THRONES“

2013

HOLLYWOOD REPORTER AWARD: OUTSTANDING ACHIEVEMENTS IN THE INTERNATIONAL FILM INDUSTRY

2011

DIE GOLDENE ZWIEBEL: ACTRESS AWARD FOR „DIE FREMDE“

KAZAN INTERNATIONAL FESTIVAL OF MUSLIM CINEMA: BEST

ACTRESS FOR „DIE FREMDE“

GERMAN FILMCRITIC AWARD: BEST ACTRESS FOR

„DIE FREMDE“

2004

BERLINALE: GOLDEN BEAR FOR „GEGEN DIE WAND“

GERMAN FILM AWARD: BEST ACTRESS FOR

„HEAD ON“

NOMINATION EUROPEAN FILM AWARD: BEST

ACTRESS

FOR „HEAD ON“

UNDINE AWARD: BEST BAMBI: SHOOTINGSTAR

FOR „HEAD ON“

KEBAB CONNECTION | ANNO SAUL | CINEMA

2003

HEAD ON | FATI H AKIN | CINEMA





ANDREAS LUST AS

ERNST WEBER

The 53-year-old Ernst Weber has been a judicial officer through and through since he began his basic service training. The Judicial Guard became both his family and his calling. Following an abuse scandal, the Ministry of Justice transfers Weber to the head of the youth department, giving him the position of department commander. Since then, he has managed the wings with rigour and care, but the teaching methods of the prison teacher Berger regularly complicate his work in the department. In comparison to Vanicek, Weber deliberately plays down the therapeutic effect

of art lessons and sees enforcing house rules as his most important task. In this respect, Weber demands the same discipline and cooperation from everyone, whether from the inmates or his staff. However, through his long career as a security guard, Weber has also acquired a questionable, sometimes even unscrupulous way of achieving his goals.

FILMOGRAPHY: ANDREAS LUST



AWARDS:

2018 | NOMINATED |
GERMAN FILM AWARD
»LOLA« | BEST ACTOR |
CASTING
2017 | GÜNTER-
ROHRBACH-FILM AWARD
| ACTORS AWARD |
CASTING
2011 | AUSTRIAN FILM
AWARD | BEST MALE
ACTOR | DER RÄUBER
2010 | DIAGONALE
ACTORS AWARD | DER
RÄUBER

REFERENCES THEATER:

LANDESTHEATER TIROL,
VEREINIGTE BÜHNEN
BOZEN 2003-2005,
FLOWER OF EVIL - FES-
TIVAL FÜR ZEITGENÖS-
SISCHE MUSIK BOZEN
2001;
PERFORMANCES IN ROMU-
LO GALLEGRO CARACAS -
VENEZUELA, VOLKSBÜHNE
BERLIN, VOLKSTHEATER
WIEN, STÄDTISCHE BÜH-
NEN FREIBURG,
FORUM STADTPARK THEA-
TER GRAZ, THEATER
PHÖNIX LINZ, OSTER-
FESTWOCHEN SALZBURG/
SZENE SALZBURG ,
VOLKSTHEATER STUDIO/
KONZERTHAUS WIEN,
EIGENPRODUKTION IM
PETERSBRUNNHOF/SALZ-
BURG

FILM & TV (SELECTION):

2019

FOX IN A HOLE | ARMAN T. RIAHI
GOLDEN GIRLS FILM, 2020

2018

TATORT - TREIBJAGT | TV MOVIE | D: SAMIRA RADSI
DIE TOTEN VOM BODENSEE- MEERJUNGFRAU | TV MOVIE | D: MICHAEL
SCHNEIDER
TATORT - SCHWARZWALD 4 | TV MOVIE | D: JULIA VON HEINZ
LETZTE SPUR BERLIN VIII- SOMMERSONNWENDE | TV MOVIE | D: JOSH
BROECKER
TATORT - DIE EWIGE WELLE | TV MOVIE | D: ANDREAS KLEINERT

2017

LETZTE SPUR BERLIN VII - VERSPIELT | TV MOVIE | D: THOMAS
NENNSTIEL
DER GELDMACHER | TV MOVIE | D: URS EGGER
18 - CLASH OF FUTURES | TV SERIES | D: JAN PETER, FREDÉRIC
GOUJIL
SCHNELL ERMITTELT | TV SERIES | D: GERALD LIEGEL
DIE PROTOKOLLANTIN | MINI SERIES | D: NINA GROSSE, SAMIRA
RADSI
HARRI PINTER DRECKSAU (AT) | TV MOVIE | D: ANDREAS SCHMIED

2016

SCHNELL ERMITTELT | TV SERIES | D: MICHI RIEBL, GERALD LIEGEL
DIE FREIBADCLIQUE | TV MOVIE | D: FRIEDEMANN FROMM
CASTING (AT) | TV MOVIE | D: NICOLAS WACKERBARTH
ACHTERBAHN | TV MOVIE | D: WOLFGANG MURNBERGER

2015

SCHNELL ERMITTELT | TV MOVIE | D: ANDREAS KOPRIVA
THE KING'S CHOICE | FEATURE FILM | D: ERIK POPPE
GAVAGAI | FEATURE FILM | D: ROB TREGENZA
DIE CHEFIN | TV MOVIE | D: MICHI RIEBL
TATORT - MIR SAN JETZ DA WO'S WEH TUT | TV MOVIE | D: MAX FÄR-
BERBÖCK
DIE EINSIEDLER | FEATURE FILM | D: RONNY TROCKER

2014

DER BERGDOKTOR | TV SERIES | D: FELIX HERZOGENRATH
NACKT UNTER WÖLFEN | MINI SERIES | D: PHILIPP KADELBACH
KREUZ DES SÜDENS | TV MOVIE | D: BARBARA EDER
EINER VON UNS | FEATURE FILM | D: STEPHAN RICHTER
SIBYLLE (AT) | ABSCHLUSSFILM HFF MÜNCHEN | D: MICHAEL RUMMEN-
ACHER
DER METZGER MUSS NACHSITZEN | TV MOVIE | D: ANDREAS HERZOG
DER BLUNZENKÖNIG | FEATURE FILM | D: LEO BAUER
TATORT - CÔTE D'AZUR(AT) | TV MOVIE | D: ED HERZOG

2013

POLIZEIRUF 110 - MORGENGRAUEN | TV MOVIE | D: ALEXANDER ADOLPH
TATORT - AM ENDE DES FLURS | TV MOVIE | D: MAX FÄRBERBÖCK
DIE DETEKTIVE | TV SERIES | D: MICHI RIEBL
DIE VERBOTENE FRAU | TV MOVIE | D: HANSJÖRG THURN
EIN REIHENHAUS STEHT SELTEN ALLEIN | TV MOVIE | D: TITUS SELGE
LANDAUER | TV MOVIE | D: HANS STEINBICHLER
SCHNELL ERMITTELT | TV MOVIE | D: ANDREAS KOPRIVA
DIE UNBEUGSAME | TV MOVIE | D: THOMAS KRONTHALER
DER KRIMINALIST | TV SERIES | D: FILIPPOS TSITOS

II V M



KARL FISCHER AS

RUDDOLF VANICEK

Rudolf Vanicek (61) has been running the prison for more than two decades. On the advice of a friend in the school board, it was him who introduced the first school teacher to an Austrian correctional institution. Thanks to his father's party contacts, Vanicek was able to enter the civil service at an early age and, thanks to his virtuous sense of duty, work his way up from a small administrative officer to prison director. During the long journey, he lost neither his good-na-

tured streak nor the foundations of his socialist upbringing. And although the management of a prison requires a certain amount of toughness, he strives for the dignified treatment of the inmates. However, since the ministry appointed him stricter guards, like Weber as departmental commander, a harsher wind blows through the prison.

FILMOGRAPHY: KARL FISCHER

**THEATER:**

MAX REINHARDT SEMINAR
VIENNA
1979-1993

LANDESTHEATER
TÜBINGEN
1983-1985

SCHAUSPIEL DER STADT
COLOGNE
1985-1990

ALS GAST AM
SCHAUSPIEL BONN
SCHAUSPIELHAUS
FRANKFURT
BAYRISCHEN
STAATSSCHAUSPIEL
THEATER IM WESTEN
STUTTGART
1990-1992

BURGTHEATER VIENNA
1992-1999

FREISCHAFFEND FÜR
FILM UND FERNSEHEN
SEIT 1999

**FILM & TV (SELECTION):**

2019

FOX IN A HOLE | ARMAN T. RIAHI
GOLDEN GIRLS FILM, 2020

2018

COMMISSARIO BRUNETTI XXV / XXVI | TV-MOVIE | D: SIGI ROTHMUND
ERBSCHAFTSANGELEGENHEITEN | TV SERIES | D: GERALD LIEGEL
VORSTADTWEIBER | TV SERIES | D: HARALD SICHERITZ
TATORT - BAUM FÄLLT | TV-MOVIE | D: NIKOLAUS LEYTNER

2017

LYKKE-PER (LUCKY PER) | TV MINI SERIES D: BILLE AUGUST
SOKO DONAU | TV SERIES | D: OLAF KREINSEN
MURER-ANATOMIE EINES PROZESSES | FEATURE FILM | D: CHRISTIAN FROSCHE

2016

COMMISSARIO BRUNETTI XXIII / XXIV | TV-MOVIE | D: SIGI ROTHMUND
SACHER - DIE GESCHICHTE EINER ... | TV-MOVIE | D: ROBERT DORNHELM
THAILAND SEHEN UND STERBEN | TV MOVIE | D: FRANZISKA BUCH

2015

LEDERHOSENZOMBIES | FEATURE FILM | D: DOMINIK HARTL
COPSTORIES | TV SERIES | D: BARBARA EDER
PREGAU | TV MINI SERIES | D: NILS WILLBRANDT

2014

COMMISSARIO BRUNETTI XXI / XXII | TV-MOVIE D: SIGI ROTHMUND
CHUCKS | FEATURE FILM | D: SABINE HIEBLER, GERHARD ERTL
DAS DORF DES SCHWEIGENS | TV MOVIE | D: HANS STEINBICHLER
POKERFACE | TV-MOVIE | D: GERHARD RIEDLSPERGER

2013

DIE FRAU MIT EINEM SCHUH | TV MOVIE | D: MICHAEL GLAWOGGER
DIE DETEKTIVE | TV SERIES | D: MICHI RIEBL
LICHTJAHRE (AT) | FEATURE FILM | D: CHRISTOPH HOCHHÄUSLER
SCHATTEN DES SPIEGELS | FEATURE FILM | D: DAVID RÜHM

2012

JANUS | TV SERIES | D: ANDREAS KOPRIVA
DIE WERKSTUERMER | FEATURE FILM | D: ANDREAS SCHMIED
ALLES SCHWINDEL | TV MOVIE | D: WOLFGANG MURNBERGER
SOKO KITZBUEHEL | TV-SERIES | D: GERALD LIEGEL
COMMISSARIO BRUNETTI XIX / XX | TV-MOVIE | D: SIGI ROTHMUND

2011

WHERE I BELONG | FEATURE FILM | D: FRITZ URSCHITZ
EISENHANS | TV-MOVIE | D: MANUEL SIEBENMANN
GEHEN AM STRAND | FEATURE FILM | D: CASPAR PFAUNDLER
SO WIE DU BIST | TV-MOVIE | D: WOLFGANG MURNBERGER
LUDWIG II | FEATURE FILM | D: PETER SEHER
KEBAP MIT ALLES | TV-MOVIE | D: WOLFGANG MURNBERGER
BRAUNSCHLAG | TV-SERIES | D: DAVID SCHALKO
INSELN VOR DEM WIND | TV-MOVIE | D: DIETMAR KLEIN
U.V.M.

PRISON SLANG GLOSSARY

Within the microcosm of Austrian prisons, a kind of dialect has formed. The prison language is not equally developed in all prisons, but varies depending on the location. Here are some of these words from Viennese prisons.

KAS A law enforcement officer.

KURIE Correction cell for prisoners who misbehaved. To make the prisoners compliant.

SKIVAL Mail, which is "shuttled" from one cell to another by means of a string, so that prisoners can communicate uncontrolled. Very popular in pre-trial detention.

AHNSA From the German "Einser": Vienna Regional Criminal Court (Landesstrafgericht für Strafsachen, also LG1)

HOST A AKTIVE? The request for a commercial cigarette, as opposed to a "roll-your-own".

WAMSER A traitor to fellow inmates.

KROKODÜ From "crocodile". Green prison bus used for transport within the institutions. Extremely uncomfortable and becomes a death-trap in the event of an accident.

AUSPEIS Weekly purchase of recreational drugs.

FILMOGRAPHY: GOLDEN GIRLS FILMPRODUKTION

The "Golden Girls" are a group of directors and producers who have been working in cinema & TVfilm production, advertising/music video and postproduction since the early 90s. The films of the Golden Girls always deal with socio-political topics, the approaches range from natural science to pop culture, journalism and auteur films. The work of the Golden Girls has been rewarded with over 100 international awards in recent years.

FINISHED MOVIES

FOX IN THE HOLE (90'), FEATURE FILM, AT, 2020, DIRECTOR: ARMAN T. RIAHI
THE MOST BEAUTIFUL PLACE ON EARTH (87'), DOCUMENTARY, AT 2020, DIRECTOR: ELKE GROEN, CO-PRODUCTION GROEN.FILM
ONCE UPON A TIME IN VENEZUELA (99'), DOCUMENTARY, VE/GB/AT/BR 2020, DIRECTOR: ANABEL RODRÍGUEZ RÍOS, CO-PRODUCTION SANCOCHO PÚBLICO, SPIRALEYE PRODUCTIONS, PACTO FILMS, TRES CINEMATOGRAFÍA
SOLO (84'), DOCUMENTARY, CZ/FR/AR/AT 2019, DIRECTOR: ARTEMIO BENKI, CO-PRODUCTION ARTCAM FILMS, PETIT À PETIT PRODUCTIONS, LOMO CINE, BUEN DESTINO
SCHOOL OF SEDUCTION (95'), DOCUMENTARY, DK/AT/NO/RU 2019, DIRECTOR: ALINA RUDNITSKAYA, CO-PRODUCTION DANISH DOCUMENTARY PRODUCTION, UPNORTH FILM
BORN IN EVIN (98'), DOCUMENTARY, DE/AT 2019, DIRECTOR: MARYAM ZAREE, CO-PRODUCTION TONDOWSKI FILMS
LITTLE GERMANS (90'), DOCUMENTARY/ANIMATION, DE/AT 2018, DIRECTOR: MOHAMMAD FAROKHMANESH, FRANK GEIGER, CO-PRODUCTION BRAVE NEW WORK, LITTLE DREAM ENTERTAINMENT
THE GOOD DEATH (83'), DOCUMENTARY, SK/CZ/AT 2018, DIRECTOR: TOMÁŠ KRUPA, CO-PRODUCTION HAILSTONE, MASTER FILM
COPS (98'), FEATURE FILM, AT 2018, DIRECTOR: STEFAN A. LUKACS
THE MIGRUMPIES (98'), FEATURE FILM, AT 2017, DIRECTOR: ARMAN T. RIAHI
FREE LUNCH SOCIETY (95'), DOCUMENTARY, AT/DE 2017, DIRECTOR: CHRISTIAN TOD, CO-PRODUCTION OVALMEDIA
KINDERS (95'), DOCUMENTARY, AT 2017, DIRECTOR: RIAHI BROTHERS
NIGHT OF A 1000 HOURS (92'), FEATURE FILM, LU/AT/NL 2016, DIRECTOR: VIRGIL WIDRICH, CO-PRODUCTION AMOUR FOU LUXEMBOURG, AMOUR FOU VIENNA, KEYFILM
THE EREMITES (110'), FEATURE FILM, DE/AT 2016, DIRECTOR: RONNY TROCKER, CO-PRODUCTION ZISCHLERMANN
KORIDA (87'), DOCUMENTARY, AT 2016, DIRECTOR: SINIŠA VIDOVIĆ
ONE OF US (86'), FEATURE FILM, AT 2015, DIRECTOR: STEPHAN RICHTER
GLOBAL SHOPPING VILLAGE (80'), DOCUMENTARY, AT/CR 2014, DIRECTOR: ULLI GLADIK, CO-PRODUCTION NUKLEUS FILM
EVERYDAY REBELLION (110'), DOCUMENTARY, AT/CH 2013, DIRECTOR: RIAHI BROTHERS, COPROD. MIRA FILM
NERVEN BRUCH ZUSAMMEN (94'), DOCUMENTARY, AT 2012, DIRECTOR: ARASH T. RIAHI
MAMA ILLEGAL (94'), DOCUMENTARY, AT 2012, DIRECTOR: ED MOSCHITZ
THE VENECE PRINCIPLE (80'), DOCUMENTARY, DE/AT/IT 2012, DIRECTOR: ANDREAS PICHLER, CO-PRODUCTION FILMTANK, MIRAMONTE FILM
DARK HEAD (90'), DOCUMENTARY, AT 2011, DIRECTOR: ARMAN T. RIAHI
EXILE FAMILY MOVIE (94'), DOCUMENTARY, AT 2006, DIRECTOR: ARASH T. RIAHI



IN PRODUCTION

THE BUBBLE (90'), DOCUMENTARY, CH/AT 2020, DIRECTOR: VALERIE BLANKENBYL, CO-PRODUCTION COGNITO FILMS, GOLDEN GIRLS FILM
SARGNAGEL (90'), DOCUMENTARY, AT 2020, DIRECTOR: SABINE HIEBLER, GERHARD ERTL, CO-PRODUCTION GOLDEN GIRLS FILM, HIEBLER-ERTL-FILM

IN PREPARATION

EISMAYER (100'), FEATURE FILM, AT, DIRECTOR: DAVID WAGNER
GIRLS & GODS (90'), DOCUMENTARY, AT, DIRECTOR: VERENA SOLTIZ
READ MY BREASTS (90'), DOCUMENTARY, AT, DIRECTOR: ANJA SALOMONOWITZ
HERR DUSCHEK AUS DEM GE- MEINDEBAU (90'), FEATURE FILM, AT, DIRECTOR: RIAHI BROTHERS
THE POST OFFICE GIRL (100'), FEATURE FILM, AT/GB, DIRECTOR: TERENCE DAVIES, CO-PRODUCTION GOLDEN GIRLS FILM, TPOG
CALL SHOP (100'), FEATURE FILM, AT, DIRECTOR: DANIEL MOSHEL
WOODEN RIFLE (90'), FEATURE FILM, AT, DIRECTOR: ALFOZ TANJOUR
THE POINTLESS DEATH OF BENJAMIN LUND (90'), FEATURE FILM, AT/SE, DIRECTOR: STEPHEN HUTTON
EVERYDAY PROPAGANDA (90'), DOCUMENTARY/ANIMATION, AT, DIRECTOR: RIAHI BROTHERS
MIGRATION NATION (6X45'), TV SERIES, AT, DIRECTOR: RIAHI BROTHERS
EVERYDAY PROPAGANDA (90'), DOKUMENTARY

10.9

WEST COAST

KA S I F
A L T U N T A S
V O N
L E I P Z I G E R
H I P H O P
F A T H E R
B A D A S S

Golden Girls Film