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A

FILM AG Production

IT'S ALL GOING SOUTH

original title: ALTWEIBERSOMMER

Written & Directed by Pia Hierzegger

AUSTRIAN THEATRICAL RELEASE:
April 4th, 2025

Production

FILM AG

Felbigergasse 64, 1140 Wien

+43 1 478 71 70

office@film-ag.at

Festival Contact

AUSTRIAN FILMS

Stiftgasse 6, A-1070 Vienna

+43 1 526 33 23 203

www.austrianfilms.com

Austrian Distribution

Filmladen Filmverleih

Mariahilferstrasse 58/7, 1070 Wien

+43 1 523 4362-0

Press

apomat* büro für kommunikation

Mahnaz Tischéh

tischéh@apomat.at

+43 699 1190 2257

Press Material

www.filmladen.at/presse

CAST / CREW

CAST

| | |
|-------------------|----------|
| URSULA STRAUSS | Astrid |
| PIA HIERZEGGER | Elli |
| DIANA AMFT | Isabella |
| THOMAS LOIBL | Chris |
| EMMANUEL AJAYI | Moussa |
| CLEMENS BERNDORFF | Johannes |
| JOSEF HADER | Gernot |
| ZAID ALSALAME | Esat |
| OLIVER ROSSKOPF | Jürgen |
| HELENE STUPNICKI | Susanne |
| KARIN LISCHKA | Daniela |
| MARA ROMEI | Julia |

CREW

| | |
|-------------------------|---------------------------------|
| WRITTEN & DIRECTED BY | Pia Hierzegger |
| DIRECTOR OF PHOTOGRAPHY | Klemens Hufnagl |
| EDITOR | Olivia Retzer |
| PRODUCTION DESIGN | Julia Oberndorfinger |
| COSTUME DESIGN | Christine Ludwig |
| HAIR & MAKEUP DESIGN | Danijela Brdar |
| MUSIC | Kyrre Kvam |
| SOUND MIXER | Theda Schifferdecker |
| SOUND DESIGN | Flora Rajakowitsch |
| RE-RECORDING MIXER | Alexander Koller |
| CASTING | Rita Waszilovics |
| PRODUCTION MANAGER | Thomas Fuchs |
| PRODUCERS | Alexander Glehr, Johanna Scherz |
| SERVICE PRODUCERS | Marica Stocchi |

A production of Film AG

Produced with the support of ÖFI+ | Austrian Film Institute | Film Fund Vienna | MIC – Ministry of Culture

In collaboration with ORF Film/Fernseh-Abkommen

Feature Film | Austria | 2025

Length: 94 Min | Language: German, English, Italian

LOGLINE

Three women in their late 40s, an unexpected treasure, and a spontaneous trip to Venice. What starts as a nostalgic camping holiday for three former roommates turns into a turbulent journey of self-discovery. An intelligent, heartwarming comedy with unexpected twists, offering a loving look at people and instilling hope that, with courage, even deeply ingrained patterns can still be broken.



SYNOPSIS

A rainy campsite in Styria, Austria. Astrid, Elli, and Isabella, three former roommates in their late 40s, sit in a rundown caravan trying to reconnect with their past. But the general mood could be better: Elli is struggling to regain her sense of control after chemotherapy, eternal optimist Astrid is retreating into compulsive control, and Isabella is trapped in a hopeless affair with a married man.

A bizarre coincidence gives the friends a chance for a spontaneous luxury holiday at the Lido. In a lavish hotel, past and present collide: Isabella coincidentally runs into her married lover. The usually sensible Astrid has a car accident, befriends a beach vendor, and gets into trouble with the Italian police. And Elli, who's grappling not only with her unexpectedly pregnant daughter, disappears after a heated argument. With dry humor and a keen sense for the delicate tension in a long-standing friendship that's begun to crack, *IT'S ALL GOING SOUTH* tells the story of the courage needed to break free from old patterns together.

An intelligent, heartwarming comedy with unexpected twists and a loving look at people, offering hope that the greatest adventures often begin later in life—when you dare to lose control.



"It was important to me to write a story about women around 50."

Astrid, Elli, and Isabella have been good friends since their shared apartment days, back when they had no clear idea of where life would take them. Now, all of them are around 50, each settled into a life full of routines. One of these routines they even share: the obligatory annual vacation—to the same place every year. In her directorial debut, *IT'S ALL GOING SOUTH*, Pia Hierzegger sends her three protagonists to their usual damp and chilly campsite, not just to test the strength of their friendship

IT'S ALL GOING SOUTH is your first film project in which you not only wrote the screenplay but are also directing. You tell the story of three women around fifty, far from being "old women." However, does reaching midlife confront them with questions about aging, and were these questions a catalyst for the story?

PIA HIERZEGGER: *IT'S ALL GOING SOUTH* is about an age when you are, so to speak, "out of the game." You either no longer have to consider whether you want children or not, or your family planning is complete. A new phase of life is emerging. However, the three women in my story are not yet aware of this. They live and act within their routines, assuming that everything will remain as it always was. Just as "Altweibersommer" (engl: Indian summer) is the "next-to-last" season of the year, my protagonists are entering a next-to-last phase of their lives. The film explores this, as their life routines are disrupted throughout the story.

You have extensive experience as an actress and writer for stage and film. What made you want to take on directing this time?

PIA HIERZEGGER: When I brought my script to Film AG, it wasn't initially clear that I would also direct. At some point, Johanna Scherz and Alex Glehr remarked that the script bore such a strong personal signature that it only made sense for me to direct as well. The idea gradually took shape. It wasn't as though I had always dreamed of directing, but now I can say that it is both highly challenging and incredibly exciting. I would recommend that all actors follow a film's entire production process at least once, as it teaches you how much work is done before shooting even begins, how many people contribute to a project, and the responsibilities not only of the director but of every team member. Fortunately, I am used to teamwork from Theater im Bahnhof. It is a great privilege to work with so many professionals.

What was one of the important or surprising discoveries you made while preparing for IT'S ALL GOING SOUTH?

PIA HIERZEGGER: Until now, I had only been involved in film projects as a screenwriter or actress. Entering production with all this knowledge is an incredible experience. I was struck by the close connection between production design, director of cinematography, assistant direction, and direction itself. I already understood how factors like location availability and scheduling constraints impact production, but I only recently realized that some scenes can only be shot at specific times due to the position of the sun. I hadn't fully grasped how intricate and interdependent this machinery is.

The three women have been friends since their student days and once shared an apartment. In IT'S ALL GOING SOUTH, they embark on their traditional vacation—a long-standing routine. This trip combines a longing for "the way things used to be" with a yearning for change. It sounds like they wish to be neither here nor now. Where do these three women stand in their respective lives?

PIA HIERZEGGER: I don't think they are consciously aware of this desire to escape. Their annual trip is as routine as Christmas is for other people. Their friendship is like a family relationship—they care for each other, but they don't always realize how much they can rely on one another. Of course, they also get on each other's nerves. When you've known someone for so long, that's inevitable. I recently discussed my role with a colleague, and we noted that the three women aren't particularly excited about the trip—because it's just something that comes regularly like Christmas. Yet, over time, they come to realize how much they would miss it if they didn't go and how their bond is unique.

How would you briefly characterize the three women?

PIA HIERZEGGER: Astrid is the driving force. She is a practical woman who likes to organize, think ahead for others, and believes she knows what's best for everyone. She still has children at home and ensures that the family system runs smoothly. Isabella is the opposite—she is single, still falls for married men, or is stuck in an unhappy relationship she considers the biggest problem in the world. She isn't used to thinking about others; she simply focuses on her own well-being, without ill intent. Elli is in a different situation altogether. She has been diagnosed with cancer, has just finished chemotherapy, and is about to start radiation and hormone treatment. Their vacation coincides with her healing process, whose outcome remains uncertain. She joins the trip but is preoccupied and disconnected from her emotions due to the overwhelming reality of her illness.

The journey takes them to their usual rainy campsite in Austria and then unexpectedly to a luxury hotel in Venice. To me, it seems they don't quite fit in either place, which is a great setup for comedy.

PIA HIERZEGGER: At the campsite, the three of them still feel like they belong because they always have. They simply failed to notice that they had grown older and realized a bit too late that it might not be as fun anymore to be cramped together in a caravan in the cold and rain. That's not to say that you can't go camping at their age. But the way they do it is a repetition of a trip they took as young women and have been repeating ever since. Everything has changed in the meantime—except their way of traveling. Staying at the luxury hotel feels like something they've always dreamed of, something that could make everything right. But in reality, running away somewhere doesn't actually fix anything. Still, the "fish out of water" principle is something that can always be funny. It's very important to me that this is also a funny film. It certainly won't be a slapstick comedy. But I think that whenever you watch people fail, it's always a little bit funny.



You play one of the roles yourself. Who are your co-stars?

PIA HIERZEGGER: Astrid is played by Ursula Strauss, and Isabella by Diana Amft. Rita Wasilovics suggested Ursula first, and we soon cast Diana because we wanted three distinct types of women. During auditions, our chemistry was clear—we listened to each other well, and our acting styles clicked. That was a year and a half ago, and it's wonderful that Ursula and Diana reserved time for this project despite other offers.

Did you already consider which role you would play yourself while writing the script?

PIA HIERZEGGER: The script evolved over a long time, and the characters aged with me. That was also because, up until now, I had written screenplays where a production company or a broadcaster was involved from the very beginning. These projects come with submission and approval deadlines that guide the process. It was different with this script, which I wrote entirely independently. I had to make a lot of decisions myself, find feedback in other ways, take many detours when writing "into the blue," and only work on it when I really had the time. I didn't initially know which role I would play. I just knew I wouldn't be Isabella. At first, I saw Elli as the main perspective, then it shifted to Astrid because I had the impression that she was the more active character. At some point, it became logical that Astrid, with her tendency to make herself important, would take center stage, while Elli was deeply preoccupied with herself and her illness. There were always construction sites, so to speak. I can't really say anymore whether I had always planned to act in the film. In any case, I was more inclined to act than to direct. As an actress, I wavered for a while between Astrid and Elli. Now, I am playing Elli, and that feels right.

The male roles are rather less visible: Was there a deliberate intention behind this to reverse the usual patterns in which women often only play a marginal role?

PIA HIERZEGGER: That was not intentional. Since IT'S ALL GOING SOUTH is a "road movie for the poor," the three women encounter the men in the film like stations they pass by. From the very beginning, it was clear that these three women and their friendship would be at the center. It was important to me to write a story about women around 50 because that is something we don't see very often. It is true that the male roles are significantly smaller, but I made a strong effort not to depict clichés. We had script readings, and I had individual conversations with all the actors to discuss their characters in more depth. My impression was that they were all very eager to play these roles. It was important to me with every character—though this does not succeed equally with all—that even the men have their own stories and moments that show they are not just what they might seem at first glance. For each one, there is an idea of why they will be remembered. At least, I hope so.

You have worked as an actress with Austrian directors such as Michael Glawogger, Marie Kreutzer, Johanna Moder, Peter Hengl, Josef Hader, Eva Spreitzhofer, and Clara Stern. What positive experiences have you taken away from these collaborations for your own set, especially since you will also be playing one of the roles?

PIA HIERZEGGER: Over the past two or three years, knowing that the role of director would also fall to me, I have not only observed my colleagues very consciously at work but have also asked people what mistakes I can avoid making. Most of them told me that I should trust the team members, who usually bring a great deal of experience. Klemens Hufnagl has worked as a cinematographer on so many films—why should I explain things to him that he undoubtedly knows better? Of course, we have very detailed discussions and work on the visual concept. He has the expertise to translate my content-related priorities into visual and technical solutions and brings his own ideas. The same goes for costume design, makeup, and production design. Everyone contributes. Everyone tells their own version of the film again. That's also how I experience it as an actress. When I have engaged deeply and intensively with a character I portray, I eventually know more about her than the person who created her. Through this engagement, my own version of the character emerges. The advice I received from most colleagues was to trust this well-functioning team. Marie Kreutzer, for example, gives actors a note before a scene outlining what is important

in it. That was very helpful for me in my acting work. But I don't want to copy any particular working method. What I do know is that this system will sometimes require me to make decisions—but it does not require me to yell at anyone or be unfriendly. One very positive aspect of my experience with so many different directors is that the atmosphere on set has almost always been highly collegial.

What are you most looking forward to when it comes to directing the shoot?

PIA HIERZEGGER: I enjoy the process—the fact that I already know all the locations, that we now have a clear plan for how we will shoot the scenes, and that the story is step by step turning into a film. Seeing how my colleagues will bring their roles to life. Other than that, at the moment (about three weeks before shooting starts), I don't have much time to dwell on what the set will be like. I'm just glad I'm not scared yet.

What would there be to fear?

PIA HIERZEGGER: The stress. Time is always tight. That's partly due to limited budgets, which means there's never enough time. That awareness is always present, and there's pressure about whether everything will come together in the end. It doesn't just depend on the people involved, it also depends on the weather or other external factors. So, I suppose I am a little bit afraid of that. But you must accept it.

Interview: Karin Schiefer
September 2023

BIO- and FILMOGRAPHY PIA HIERZEGGER

Born in Graz, Pia Hierzegger is a member of the independent off-theater-group Theater im Bahnhof in Graz. In 2004, she appeared in the Austrian film production Nacktschnecken, directed by Michael Glawogger, playing the role of Mao. In 2009, a sequel titled Contact High was filmed with the same team, again under Glawogger's direction. Pia Hierzegger has also appeared in Slumming and in the film adaptation of Wolf Haas' novel Der Knochenmann, directed by Wolfgang Murnberger.

2023 Nominated for the Austrian Film Award in the category Best Actress in a Leading Role

2023 Won the Acting Award at the Diagonale festival for her performance in the feature film Family Dinner

2020 Austrian Film Award for Best Supporting Actress in The Ground Beneath My Feet

2019 Nominated for the German Actors' Award as Best Actress in a Comedic Role for Der Tatortreiniger: Currywurst

Her screenwriting debut Die Notlüge (2016) won Best TV Film at the Biberach Film Festival in 2017.

For her screenplay Good Hunting (2019), she received the Thomas Pluch Special Prize. Her work Bis in die Seele ist mir kalt (2023) won the Grand Prize at the Wiesbaden TV Crime Festival.



FILMOGRAPHY (SELECTION)

| | |
|------|---|
| 2023 | How Do We Get Out Of This?, Eva Spreitzhofer |
| 2022 | Breaking the Ice, Clara Stern |
| | Family Dinner, Peter Hengl |
| 2021 | Side Effects and Risks, Michael Kreihsl |
| 2020 | Landkrimi: Waidmannsdank, Daniel Prochaska (Screenplay: Pia Hierzegger) |

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| 2019 | The Ground Beneath My Feet, Marie Kreutzer |
| 2018 | Der Tatortreiniger „Currywurst“; What have we done to deserve this? |
| 2017 | Stadtkomödie – Die Notlüge (also screenplay!); Wild Mouse |
| 2016 | We used to be cool; Hotel Rock'n'Roll |
| 2015 | Gruber Is Leaving, Kreutzer |
| 2014 | High Performance, Johanna Moder |
| 2011 | The Fatherless, Marie Kreutzer |
| 2010 | Aufschneider, David Schalko |
| 2009 | Contact High, Michael Glawogger; The Bone Man, Murnberger |
| 2006 | Slumming, Michael Glawogger |
| 2004 | Slugs, Michael Glawogger |

AWARDS

2023 Nominated for the Austrian Film Award in the category "Best Leading Actress."
 2023 Diagonale, Pia H. won the Acting Award for the feature film FAMILY DINNER.

2020 Austrian Film Award for Best Supporting Actress in The Ground Beneath My Feet.
 Austrian Film Award in the category Best Supporting Actress for THE GROUND BENEATH MY FEET

2019 Grand Josef Krainer Award.

Nominated for the German Acting Award as Best Actress in a Comedic Role for Der Tatortreiniger: Currywurst.

Screenwriting:

Her mit dem schönen Leben (with Johanna Moder)

Thomas Pluch Advancement Award at the Diagonale.

TV:

Bis in die Seele ist mir kalt (2023)

2023: Grand Prize at the Wiesbaden TV Crime Festival.

Die Notlüge (2016)

2017: Thomas Pluch Screenplay Award – Nominated for the Main and Special Prize.

2017: Biberach Film Festival – "Fernsehbieter" Award for Best TV Film.

2018: Baden-Baden TV Film Festival – Competition Nomination, Student Jury Prize.

Waidmannsdank (2019)

2019: Thomas Pluch Special Prize for Good Hunting.

Screenplays in Progress:

TV: Landkrimi: Riesenleib (AT)

Cinema: Nicht wie ihr (based on the novel by Tonio Schachinger).

BIO- and FILMOGRAPHY CAST

URSULA STRAUSS – Astrid

Ursula Strauss studied acting at the Volkstheater in Vienna. Even during her training, she was cast in multiple theater productions in Germany and Austria. She achieved her breakthrough, gaining fame in the German-speaking world and international recognition, with the feature films *Free Radicals* by Barbara Albert and the Oscar-nominated *Revanche* by Götz Spielmann. Over the years, she has refined her craft across genres, earning numerous awards, including five Romy Awards as Best Actress, three Diagonale Awards, the Austrian Film Award, and a nomination for the German Actors' Award. She was also honored as the Most Popular Actress at the Golden Rooster Festival in China and received the Fipa d'Or at the Festival International de Programmes Audiovisuels. Ursula Strauss became a household name through her lead role in the hit TV series *Fast Forward*. Her precise and confident performances have made her one of the most sought-after actresses. Renowned directors shaping contemporary cinema, such as Barbara Albert, David Schalko, Elisabeth Scharang, Götz Spielmann, Lars Becker, Lisa Bierwirth, Nikolaus Leytner, Nils Willbrandt, Robert Dornhelm, Stefan Krohmer, and Wolfgang Murnberger, repeatedly cast her in their high-profile film and television productions, including *Old Money*, *Aufschneider*, *The Silence That Follows*, *Le Prince*, *Meine fremde Freundin*, *October*, *November*, *Pregau*, and *In Another Lifetime*. Ursula Strauss possesses a deep understanding of human nature, vulnerability, and fragility. Her empathy for human behavior is evident in the extraordinary depth of her performances. Her holistic and open-minded approach to bringing complex characters to life demonstrates an exceptional intuition for the essence of her roles, solidifying her status as one of the most sought-after actresses in the German-speaking world. In addition to her acting career, Ursula Strauss successfully curates her own festival, *Wachau in Echtzeit*, and served as the president of the Austrian Film Academy for seven years. She works across Europe and is based in Vienna.



FILMOGRAPHIE (AUSWAHL)

- 2025 IT'S ALL GOING SOUTH, Pia Hierzegger
- 2024 GINA, Ulrike Kofler | NEW TALES OF FRANZ, Johannes Schmid
- 2022 TALES OF FRANZ, Johannes Schmid
- 2021 LE PRINCE, Lisa Bierwirth
- 2017 FLY AWAY HOME, Mirjam Unger | MINDGAMERS, Andrew Goth
- 2016 PLACE OF SHELTER, Michael Ramsauer

2015 BLOCKBUSTER: DAS LEBEN IST EIN FILM, Vlado Priborsky | Three Eggs In A Glas, Antonin Svoboda
 2013 OCTOBER, NOVEMBER, Götz Spielmann
 2012 GLORY, Isabel Kleefeld | MICHAEL, Markus Schleiner
 2011 MY BEST ENEMY, Wolfgang Murnberger
 IN ANOTHER LIFETIME, Elisabeth Scharang
 2009 REVANCHE, Götz Spielmann
 2008 FALLING!, Barbara Albert
 2007 KRANKHEIT DER JUGEND, Studenten von Michael Haneke
 2006 KOTSCH, Helmut Köpping
 2005 CRASH TEST DUMMIES, Jörg Kalt
 2003 FREE RADICALS, Barbara Albert
 2001 WHITE CHERRIES, Leopold Lummerstorfer

AWARDS

2021 Prize of the German Film Critics Association, Best Actress, LE PRINCE
 2020 Diagonale, Grand Acting Award for Contributions to Austrian Film Culture
 2020 Romy, Most Popular Actress in a Series/Miniseries, Wischen ist Macht and Vienna Blood
 2018 Mario Adorf Prize of the Nibelungen Festival Worms, Brunhild
 2017 Romy, Most Popular Actress, Sacher - A Tale of Doom and Seduction, Fly Away Home and The Silence That Follows
 2016 Romy, Most Popular Actress, Meine fremde Frau
 2012 Austrian Film Award, Best Actress, IN ANOTHER LIFETIME
 2011 Romy, Most Popular Actress, IN ANOTHER LIFETIME
 2010 Romy, Most Popular Series Actress, Fast Forward
 2008 Diagonale, Special Jury Prize for a Remarkable Performance, REVANCHE

BIO- and FILMOGRAPHY CAST

DIANA AMFT – *Isabella*

Diana Amft, born in 1975, studied acting at the Zerboni Acting School in Munich and The Groundlings School in Los Angeles. She had her breakthrough with Dennis Gansel's comedy *Girls, Girls* (2001), followed by a sequel in 2004 (directed by Peter Gersina). She also starred in Granz Henman's *More Ants in the Pants* (2002) and Marc Kreuzpaintner's *Ganz und gar* (2003). Amft collaborated again with Henman on *Devil's Kicker* (2010). Her filmography also includes *Freshly Squeezed* (2011) by Christine Hartmann, *The White Horse Inn* (2013) by Christian Theede, as well as *Vampire Sisters II & III*, directed by Wolfgang Groos and Tim Trachte. She worked with Caroline Link on *All About Me* (2017). Most recently, she starred in *A Girl Named Willow* (directed by Mike Marzuk), set to premiere in German cinemas this spring.

German TV audiences know her from the hit RTL series *Doctor's Diary*, alongside Florian David Fitz. She has since taken on numerous roles in television productions, including *Der Bulle und das Landei*, *Christine - Yesterday Was Perfect!*, *Josephine Klick – Allein unter Bullen*, the *Meine Mutter* film series, and more recently, the Austrian TV hit *Tage, die es nicht gab*, which has already completed its second season. Diana Amft is also a voice actress, lending her voice to Margalo in *Stuart Little 2* (2002), Susan Gigantika in *Monsters vs. Aliens* (2009), and Beaver Lindenbaum in *Yakari: La Grande Aventure* (2020). Additionally, since 2011, she has been a bestselling author of the beloved children's book series *Die kleine Spinne Widerlich*.



FILMOGRAPHY (SELECTION)

- | | |
|------|---|
| 2024 | A GIRL NAMED WILLOW – Regie: Mike Marzuk „Kroymann – Keeping up with the Kroymanns“ – Regie: Mahnar Sarwari (ARD) „Zitronenherzen“ – Regie: Jan Haering (ZDF) IT'S ALL GOING SOUTH – Regie: Pia Hierzegger |
| 2022 | „Kroymann – Keeping up with the Kroymanns“ – Regie: Mahnar Sarwari (ARD) „Hard Feelings 3“ – Regie: Granz Henman (Netflix) „Meine Mutter und die Gerüchteküche“ – Regie: Bettina Schoeller-Bouju (ARD) |
| 2021 | „Meine Mutter und das Geheimnis ihrer Schwester“ – Regie: J. Delbridge (ARD) „Days that never were“ – Regie: Anna Katharina Maier, Miriam Unger (ARD/ORF) |

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| 2020 | „Glück reloaded“ – Regie: Dirk Regel (ZDF) „Meine Mutter – Bärenstark“ – Regie: John Delbridge (ARD) „Meine Mutter – Ist verknallt“ – Regie: John Delbridge (ARD) |
| 2019 | „Im Schatten das Licht“ – Regie: Vivian Naefe (Sat.1) „Meine Mutter – Will ein Enkelkind“ – Regie: Jurij Neumann (ARD) „Meine Mutter – Traut sich was“ – Regie: John Delbridge (ARD) |
| 2018 | „Camping mit Herz“ – Regie: Josh Broecker (ARD) „Meine Mutter – Spielt verrückt“ – Regie: John Delbridge (ARD) |
| 2017 | ALL ABOUT ME – Regie: Caroline Link „Meine Mutter – Ist unmöglich“ – Regie: Jurij Neumann (ARD) „ABI 97 “ – Regie: Granz Henman (Sat.1) |
| 2015 | VAMPIRE SISTERS 3 – Regie: Tim Trachte |
| 2013 | VAMPIRE SISTERS 1 – Regie: Wolfgang Groos |
| 2012 | THE WHITE HORSE INN – Regie: Christian Theede |
| 2011 | FRESHLY SQUEEZED – Regie: Christine Hartmann |

BIO- and FILMOGRAPHY CAST

EMMANUEL AJAYI - Moussa

Emmanuel Ajayi was born in Vienna and has Nigerian roots. Originally coming from the music scene, he gained recognition as an actor in 2018 with the film Joy. Since then, he has appeared in various film and television projects, including the role of Akono in Liberame as well as performances in Biester and SOKO Donau. In addition to his work in front of the camera, he is also active on the theater stage.

FILMOGRAPHY (SELECTION)

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|------|---|
| 2023 | Senza Nome, Davide Grotta IT'S ALL GOING SOUTH, Pia Hierzegger |
| 2020 | Why Not You, Evi Romen |
| 2019 | We deliver a Smile, Magdalena Lauritsch |
| 2018 | JOY, Sudابه Mortezaei |



BIO- und FILMOGRAPHY CAST

CLEMENS BERNDORFF - Johannes

Clemens Berndorff grew up in Styria and Vienna. From 2004 to 2008, he completed his acting training at the Conservatory of the City of Vienna (now MUK). After numerous engagements in theater (including performances at Landestheater Linz, TAG, Schauspielhaus Graz, WerkX, Volkstheater Wien, Stadttheater St. Gallen, and Bernhardensemble), his focus gradually shifted towards film and television.

Berndorff has appeared in numerous film and television productions. In 2015, he played his first recurring TV series role as undercover cop Mario Stranski in the ORF series *Old Money*, directed by David Schalko. Since 2018, he has portrayed forensic biologist Christian Rudolf in the ORF/ZDF crime film series *Anatomy of Evil*, directed by Andreas Prochaska. In 2018, he took on the role of Samy in Daniel Prochaska's debut film, the ORF comedy *Geschenkt*. In 2022, he played the recurring role of Ben in the ZDFneo series *Am Ende – Die Macht der Kränkung*, and in 2023, he starred in a leading role in the ORF crime drama *Bis in die Seele ist mir kalt*.

Berndorff lives and works in Vienna.

FILMOGRAPHIE (Auswahl)

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|------|--|
| 2024 | Far from being Lipizzans, Olga Kosanović |
| 2023 | IT'S ALL GOING SOUTH, Pia Hierzegger |
| 2023 | Der Pfau / The Peacock, Bernhard Wenger |
| 2019 | Head over Heals, Andreas Schmied |
| 2019 | Chess Story, Philipp Stölzl |



JOSEF HADER - *Gernot*



Josef Hader was born in 1962 in Waldhausen (Upper Austria) and has been a full-time cabaret artist since 1985. He has received all the major German-language cabaret awards.

With the programs *BUNTER ABEND* (1990), *IN THE BASEMENT* (1992), and *PRIVAT* (1994), he developed his cabaret into continuous associative monologues. He frequently employed techniques of "Invisible Theater," in which supposed technical failures, disruptions, and even heckling from the audience were part of the performance. *PRIVAT* became the most successful cabaret program in Austria, drawing approximately 500,000 spectators.

In his program *HADER MUSS WEG* (2004), Hader blurred the lines between cabaret, theater, and film. He embodied seven different characters, used cinematic techniques such as close-ups and score music, and had the first thirty minutes broadcast from his dressing room via a camera. In *HADER ON ICE* (2021), Hader employed the "Drunken Act," a technique used in Anglo-American comedy, as the starting point for a wild tour de force through all the abysses of post-COVID society. Since the early 1990s, Hader has made successful forays into film as an actor and screenwriter, and more recently as a director.

The foundation for his film career was laid in 1993 with the feature film *INDIA*, for which he co-wrote the screenplay with co-star Alfred Dorfer and director Paul Harather. The film won the Max Ophüls Prize and remains one of Austria's most well-known and successful films. With *HOLD UP* (2000) by Florian Flicker, Josef Hader won the Best Actor Award at the Locarno International Film Festival.

To this day, Hader carefully selects his film and television projects, often preferring those in which he can also contribute as a writer. In 2000, he first took on the role of Simon Brenner, the protagonist of Wolf Haas' crime novels, in *COME SWEET DEAD*. He co-wrote the screenplays for all four Brenner film adaptations—*SILENTIUM* (2004), *THE BONE MAN* (2009), and most recently *LIFE ETERNAL* (2015)—together with director Wolfgang Murnberger and author Wolf Haas.

For the television film *HALF HIS LIFE* by Nikolaus Leytner, Josef Hader was awarded the German Television Award and the Adolf Grimme Award in 2009.

For the joint TV project AUF SCHNEIDER, in which he played the cynical pathologist Dr. Fuhrmann, Hader co-wrote the screenplay with David Schalko.

In 2016, Hader delivered a remarkable performance as Stefan Zweig in the critically acclaimed and multiple award-winning biopic BEFORE DAWN (Stefan Zweig: Farewell to Europe), directed by Maria Schrader. His portrayal of the Austrian writer earned him the German Film Critics Award for Best Actor in 2016 and a nomination for the European Film Award in 2017.

With his directorial debut WILD MOUSE, for which he not only wrote the screenplay but also took on the lead role, Josef Hader was invited to compete at the 2017 Berlinale. The film attracted over half a million viewers in Austria and Germany combined.

FILMOGRAPHIE (AUSWAHL)

| | |
|------|--|
| 2024 | ANDREA GETS A DIVORCE, Josef Hader |
| 2020 | NEVRLAND, Gregor Schmidinger |
| 2017 | WILD MOUSE, Josef Hader |
| 2016 | BEFORE DAWN, Maria Schrader |
| 2015 | LIFE ETERNAL, Wolfgang Murnberger |
| 2014 | KAFKAS THE BURROW, Jochen Alexander Freydank |
| 2010 | AUF SCHNEIDER, David Schalko |
| 2009 | THE BONE MAN, Wolfgang Murnberger |
| 2004 | SILENTIUM, Wolfgang Murnberger |
| 2002 | BLUE MOON, Andrea Maria Dusl |
| 2000 | COME SWEET DEAD, Wolfgang Murnberger |
| | HOLD UP, Florian Flicker |
| 1993 | INDIA, Paul Harather |

BIO- und FILMOGRAPHY CAST

OLIVER ROSSKOPF - *Jürgen*

Oliver Rosskopf grew up in Prottes (Lower Austria). He first trained as a kindergarten teacher and ski instructor before completing his acting studies in Graz in 2004. Since then, he has worked as an actor in film, television, and theater (currently at the Theater in der Josefstadt), as well as a director and voice actor.

FILMOGRAPHY (SELECTION)

| | |
|------|--|
| 2023 | It's All Going South, Pia Hierzegger How to be normal and the Oddness of the other World, Florian Pochlatko |
| 2021 | Corsage, Marie Kreutzer |
| 2015 | I due Idiotti di Riccardo 3, Michael Pink All The Tired Horses, Sebastian Mayr Agonie, David Clay Diaz |
| 2014 | Ma folie, Andrina Mracnikar |
| 2013 | The Last Summer of the Rich, Peter Kern Taking It Back, Andreas Schmied |
| 2010 | Still Life, Sebastian Meise |
| 2009 | Elephant Skin, Severin Fiala |
| 2008 | Initiation, Peter Kern Schottentor, Caspar Pfaundler |
| 2005 | Die kleinen Dinge, Andreas Schmied |



BIO- und FILMOGROPHY CAST

THOMAS LOIBL - *Chris*

Thomas Loibl was born in 1969 in Brüggen, Lower Rhine. He received his training at the Bochum Drama School.

His first engagement was at the Düsseldorf Schauspielhaus, where he worked with directors such as Werner Schroeter and Urs Troller. Under the direction of Wolfgang Maria Bauer, he performed in *The Glass Menagerie* at the Munich Volkstheater and at the Schauspielhaus Zürich under the direction of Wolf Dietrich Sprenger.

From 1998 to 2000, he was a member of the ensemble at the Stuttgart State Theater. He played Shylock in Lessing's *Dream of Nathan the Wise*, stationmaster Thomas Hudetz in Ödön von Horváth's *Judgment Day*, and Stader in *The Dreamers*—all under the direction of Elmar Goerden.

During the 2000/01 season, he appeared at the Munich Kammerspiele in *Parasites* by Marius von Mayenburg (directed by Florian Boesch).

In 2001, he moved with Dieter Dorn to the Bavarian State Theater, where he remained a member of the ensemble until 2009.



FILMOGRAPHY (SELECTION)

| | |
|------|--|
| 2017 | All About Met R.: Caroline Link |
| | Blame Game R.: Philipp Leinemann |
| 2016 | The Little Witch R.: Michel Scherer |
| | The Garden R.: Sonja Maria Kröner |
| | A Summer Affair R.: Sönke Wortmann |
| | Toni Erdmann R.: Maren Ade |
| 2013 | Like A Cast Shadow R.: Michael Krummenacher |
| 2012 | 3096 Days R.: Sherry Hormann |
| | Measuring The World R.: Detlev Buck |
| 2011 | Closed Season R.: Franziska Schlotterer |
| | Omamamia R.: Tomy Wigand |
| 2010 | Sommer in Orangee R.: Marcus H. Rosenmüller |
| 2009 | Isch kandidiere – Horst Schlämmer im Bundestag R.: Angelo Colagrossi |
| | Picco R.: Phillip Koch |
| | Rosannas Daughter R.: Franziska Buch |
| 2005 | So fern, so nah R.: Gunnar Hämmerle |

PRODUCTION PROFILE FILM AG

FILM AG is a Vienna-based film production company founded as Novotny & Novotny Filmproduktion in 1995. Since October 2018 producer Alexander Glehr runs the company as sole holder and managing director with the producer Johanna Scherz. In July 2019 the company changed its name to FILM AG.

Over the last two decades Film AG has produced award-winning feature films, documentaries, and TV-series with the aim to develop compelling stories for a broad audience and produce films of high artistic value and significance. With co-productions in countries all over Europe (e.g. Germany, Luxembourg, Switzerland, Great Britain, Czech Republic, Ukraine, France, etc.), Film AG is working for an international audience as well as realizing films with commercial approach in German speaking territories and first-time feature films. Film AG's numerous award-winning projects have been showcased at prestigious festivals such as Cannes, Berlin, Toronto, San Sebastián, London, and many more. Their films and series have achieved success in national and international cinemas, on global streaming platforms, and on television.

The aim of Film AG is to develop unique and convincing stories and to produce films between entertainment, ambition and relevance, that touch and convince. In doing so, the company attaches great importance to a holistic sustainable approach: culturally sustainable, sustainable in its collaboration with creatives and partners and ecologically sustainable.

FILMOGRAPHY (SELECTION)

A BETTER PLACE | TV Series | GER/AT | 2024 | Dir.: Anne Zorah Berrached | Konstantin Bock | Co-produced with Komplizen Serien & Studiocanal

GINA | Drama | AT | 2024 | Dir.: Ulrike Kofler

ALMA & OSKAR | Historical Drama | AT/CH/GER/CZ | 2023 | Dir.: Dieter Berner | World Premiere: Opening Film at International Film Festival of India / Goa, Nominated for Austrian Film Award: Best Actress & Best Actor

CORSAGE | Historical Drama | AT/LUX/GER/FR | 2022 | Dir.: Marie Kreutzer | Cannes IFF – Best Performance (Un Certain Regard: Vicky Krieps), Chicago IFF – Best Performance: V. Krieps, London FF: Best Film, Montclair FF – Special Jury Prize, Best Performance, San Sebastián IFF RTV-Otra Mirada Award – Special Mention (Marie Kreutzer), Sarajevo FF – Heart of Sarajevo Best Actress: V. Krieps

VIER – Landkrimi | TV Film | AT | 2021 | Dir.: Marie Kreutzer | Co-produced with ORF & ZDF “Best TV Film” – Biberach Film Festival, “Best TV Film” – TeleVisionale Baden-Baden

THE WAY THINGS GO | Drama | AT | 2020 | Dir.: Ulrike Kofler | Austria's Official Submission for the Academy Awards 2021

7500 | Drama | GER/AT | 2019 | Dir.: Patrick Vollrath
Austrian Film Award – Best Screenplay, Best Supporting Actor: O. Memar, World Premiere: IFF Locarno 2019

THE GROUND BENEATH MY FEET | Drama | AT | 2019 | Dir.: Marie Kreutzer | Outfest Los Angeles – Best International Feature, German Acting Award – Best Actress: V. Pachner, Austrian Film Award – Best Supporting Actress: P. Hierzegger, Festival International du Film de Femmes de Salé – Grand Prix, World Premiere: Berlinale Competition

ANGELO | Historical Drama | AT/LUX | 2018 | Dir.: Markus Schleinzer | Austrian Film Award – Best Costume Design, Best Makeup, Best Production Design, World Premiere: Toronto IFF 2018