

THE FOX

A FILM BY ADRIAN GOINGER



World Premiere in Official Competition in Tallinn

starring
Simon Morzé
and Marko Kerezovic, Karl Markovics, Adriane Gradziel

produced by Geißendörfer Pictures
Lotus Film, 2010 Entertainment and Giganten Film

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SHORT SYNOPSIS

The Fox is the true story of Franz Streitberger, Adrian Goiginger's great-grandfather, a motorcycle courier for the Austrian Army who was soon drafted into the German Wehrmacht. At the beginning of the Second World War, the introverted young soldier encounters a wounded fox cub, which he then looks after as if it were his own child and takes with him to occupied France. Through this unique friendship with the wild animal, his own past as an outcast farmer's son, which he has always run away from, slowly catches up with him...

SYNOPSIS

7-year-old Franz Streitberger grows up poor on a farm in Austria, with 8 brothers and sisters. Struggling through the economic hardship between the wars, his parents have to make a tough decision: Franz is given up for adoption before the winter comes. He will never be able to fathom how his parents could give him up. It will haunt him throughout his youth. Once he grows up, Franz tries to make a happier life for himself, but work is hard to find in Depression Austria of the early 1930s, before the Nazi takeover. So he signs up for the Army, which could become a kind of replacement family for him, but the trauma of his childhood has left him emotionally scarred. He has a hard time trusting anyone. During WW II, Franz becomes a motorcycle messenger on the Western Front, during the so-called Phony War. One day, just before a German attack on the Allies, he finds an injured fox cub, taking care of it and making a home for it – the home he never had as a kid. The fox becomes his best friend. It could leave and run away, but keeps returning to be with Franz, riding in his motorcycle sidecar for a year. Then, in 1941, Franz is sent to the Russian Front...

INTERVIEW WITH ADRIAN GOIGINGER

The film takes place in the Pinzgau region of western Austria in the 1920s. What was it like for you and your great grandfather in this mountainous region, where life takes place between the sublime beauty of nature and a lack of material resources and deprivation?

The beauty is breathtaking, particularly back in the 1920s, before tourism was really a thing. At the same time, the poverty in these villages, which today are among the wealthiest in Austria, was unimaginable. People died of starvation and children were given away. That's something that I find very fascinating, how close together joy and suffering are for people living in the high mountains. My great grandfather, Franz Streitberger, was never a great mountain climber, that would have been too much of a waste of time for him. But he stayed in the Pinzgau until his death, just two weeks before he turned one hundred, which is why I think he did love the mountains.

Did your great grandfather speak about his experiences during the war? When did you hear the story about the fox for the first time?

Franz hardly ever spoke to his children about the war, but did a bit more with his grandchildren. Then he completely opened up to me – I was also very interested – and over the years shared all of his memories of the war. I was a young teenager

when he told me about his fox for the first time. At that moment, I knew I had to make a film about it – even though I was just fourteen. Then I interviewed him time and again with a dictaphone until his death and tried to find out as much as possible about his life and his experiences.

What does being given away as a child for your own good do to you as a person?

When your parents give you away to strangers at the age of seven, I think it doesn't matter what the reason for it is. The wounds created by it probably last a lifetime. I don't know if my great grandfather ever forgave his parents for it. Once, when he was already very old and drove by a farm where he had to work when he was younger, he became angry and railed against the evil farmer who treated him so badly.

The film's cinematic language skillfully conveys a sense of confinement and claustrophobia that caught hold of Franz in the military. How was that achieved?

That was our idea from the very start – Yoshi Heimrath and Paul Sprinz as cinematographers – to capture a very strong perspective; similar to “Son of Saul,” where you discover the world with the protagonist. We found this exciting for this turbulent, historic era, aside from which, it also reflects quite well the inner life of Franz, who was introverted and withdrawn.

Franz is naturally in the Wehrmacht, the armed forces of Nazi Germany, but we hardly see any of the horrors of the Wehrmacht in the film. What was behind that decision?

We see the horrors of war in various facets, but particularly in the circumstances that led to the war in the first place. It was important to me to shed some light on the time between the wars, a story that hasn't been told as often. How could it have happened that Hitler took power in the blink of an eye and that 99.73% of Austrians voted for the annexation of their country? My many years of research have shown that the majority of people during that time were apolitical. One of the main things they were concerned about was what they had to eat and how they would make it through the winter. And, at its core, “The Fox” isn't a war film for me, it's actually a film about a young man who, through a relationship he has to an animal, learns to forgive his father. As fate would have it, this story took place during the Second World War.

Both “The Fox” and your very successful debut feature film, “The Best of All Worlds,” deal with a stymied childhood. How much does “The Fox” build on “The Best of All Worlds”? How do the films differ?

Each of the films have a different genesis, so I wouldn't say that they build on one another. Coincidentally, both of these stories – my own story and that of my great grandfather – happened in my family. The big difference in content is certainly the time period in which the films are set, as well as the time period they cover. “The Best of All Worlds” takes place over just a few months while “The Fox” tells a tale over twenty years, almost a complete generation.

A fox combines the characteristics of cats and dogs in a charming but chaotic way. What was it like working with a fox?

We knew from the very start, long before the financing had even been secured, that it would be enormously challenging to shoot a feature film with real foxes. Digital foxes were never an option for me. That's why we began preparing the shoot very early on with animal trainer Herbert Pecher. For example, Simon Morzé was involved in raising the adult fox a year before shooting even started. We also had animal trainer Fränze Lüttich alongside Herbert Pecher for work on the set. We had three fox pups and two trained, fully grown foxes. When possible, we worked with a small crew on the set so that the foxes didn't have any distractions or anything that disturbed them.

Did the different languages and dialects pose challenges during shooting?

I love different dialects and languages, both in real life and in the movies. It was incredibly fun to mix the various dialects and to even revive some of them – such as the dialect of the Pinzgau region from the 1920s. The Babylonian language confusion in France between Franz and Marie was a joy to stage. The Wehrmacht was also a sort of lingual melting pot, where young men from all the German-speaking regions were thrown together and then forced to communicate with each other.

Where did you shoot the scenes on Franz's parents' farm? What about the beach scenes?

The parents' farm is in Grossarl, in the federal state of Salzburg, just a few kilometers away from

the actual place my great-grandfather grew up. We had to search a very long time to find a farm that had remained untouched for a hundred years and stands by itself on a mountainside. We filmed the beach scenes in Amrum, Germany, on the North Sea. We also considered shooting in France for quite some time, but with the uncertainties of the corona pandemic, it became too risky for us.

How did you cast the role of young Franz?

My excellent casting director Angelika Kropěj organized an open call throughout the state of Salzburg, and Maximilian Reinwald was among the hundred or so young guys who showed up. He really is from a village deep in the mountains, Saalbach-Hinterglemm, and speaks an authentic mountain dialect because of that. We rehearsed for weeks to prepare him for the role. The parents deserve just as much credit as Christine Hartenthaler, who helped me with preparing and staging of the kids' scenes.

What was it like working with Simon Morzé?

In a word: unforgettable. Simon Morzé was cast for the film back in 2018, meaning two-and-a-half years before shooting started. From that point on, he almost exclusively prepared just for this role. He lived and worked on a mountain farm for months, got a motorcycle driver's license, went through boot camp training, helped raise the foxes, learned the original Pinzgau dialect – he's originally from Vienna – and spent weeks rehearsing with me and the other actors. I've never been able to follow along with such a long, intense period of preparation and I'm incredibly grateful

for the trust that Simon placed in me and the project.

The film is in 4:3. What were you able better to capture or portray in this aspect ratio?

After much consideration, it almost became a logical decision to shoot the film in 4:3 since it's a historic format. I viewed dozens of hours or archival material from the Second World War, all of it in 4:3. Aside from which, it was a great way to visualize the claustrophobia and confinement of Franz's life and soul.

“The Best of All Worlds” is based on your own story, “The Fox” on that of a family member. Are you interested in more stories from your family or your immediate circle of friends?

Real stories always have a special appeal to me because you can dig really deep into researching them and interview the people involved firsthand or secondhand. But at the moment, I think I've finished telling my family's stories, but who knows what the future will bring.



INTERVIEW WITH SIMON MORZÉ

How did you find out about the project?

Adrian Goiginger wanted to meet me. It wasn't a casting call, simply an invitation to talk. I also received the script in the run-up to our meeting in Vienna. I found it interesting that Franz Streitberger was an actual person and that he was a member of Adrian's family – which makes "The Fox" as much a personal project as "The Best of All Worlds," which impressed me. For that reason alone I was immediately interested when I got the request. Our conversation confirmed that. That afternoon we spoke a lot about Franz Streitberger, the person, about the setting, and about what it means to grow up on a farm in the mountains. This was followed by two or three rounds of casting calls, along with being introduced to the fox. Interestingly, the first casting didn't take place in a small room in Vienna, as often would be the case. Instead we drove to a farm and, before I had even spoken any lines, I was accompanied by Adrian and his team, with a camera, while I was doing chores on the farm, chopping wood. It was really good to get into the role. Already having a physical avenue into the character during the casting was something I found really helpful.

What is the story of "The Fox" about, what themes does it cover?

"The Fox" is the story of Franz Streitberger, who grows up on a remote mountain farm and, in the

time between the wars, more specifically in 1927, is given away by his parents to another farm family. That was something that was often done as a survival strategy, when a family could no longer feed a child. At the age of eighteen, when he receives the opportunity to quit providing his services as a farm hand, he joins the Austrian army – because there's the promise of receiving a job as a civil servant at some point in the future. Shortly thereafter, Austria was annexed into the German Empire, and Franz is incorporated into the Wehrmacht, the Nazi Armed Forces, as a motorcycle courier. He's a loner who struggles with himself and who is quite isolated from his comrades-in-arms. One day, he finds a fox pup and takes it in, and his relationship with this animal increasingly becomes his only means of survival. He would give up everything for the fox, even risk his life. He takes care of it, unlike his father, who gave Franz away as a child. So, thematically, this film focuses on family and forgiveness. Franz understands his father in the moment he's forced to let the fox go. That has a lot to do with understanding. And with love.

What fascinated you about the story and how would you describe Franz Streitberger as a character?

After reading the script for the first time, I was very moved. The last third of the story, where everything comes to a head, as well as the end, which has turned out so wonderfully in the film, all worked just as well in the script. The thing that fascinated me most about my character, Franz Streitberger, is how he became so outwardly hard, which came from his childhood and teenage years, stemming from his experience of being abandoned,

the difficulties of growing up with another family. I really focused on that for my preparations. What was that childhood, which really wasn't one, like? What was the reality of living on this strange farm? His later behavior, his loneliness, his inner anger, the suppressed feelings, his issues with being too aggressive – all of it can be understood looking back to this early trauma. I don't think anything worse can happen to you as a child than being abandoned by your parents. The consequences of a childhood full of injuries, the understanding of how Franz later acted towards others – or even an animal – was something I found interesting. The fox as an escape, but also as an addiction of sorts.

What gave you the feeling you could play this character?

I approached it with great respect, because the character is one of Adrian's relatives. It was clear to me that intensive preparations would be indispensable. Anything else would have been negligent when playing an actual person. I immediately found access to this anger, which doesn't know exactly how it wants to be expressed and why it's there, to this suppression of every emotion, this hardness, the shutting down.

How did you prepare for the role?

After one month of dialect coaching with Andrea Dillinger, I spent three-and-a-half months, not including breaks, on a mountain farm in the Pinzgau region. It was very isolated, in steep terrain. I was to learn farm work as it used to be done – by hand, with your own strength. I also had to get a motorcycle license, as well as one week of boot camp with a lieutenant of the Austria Army.

For the actors who were playing soldiers, that really bonded us.

What else was involved?

What was crazy was that I, as Franz Streitberger, so in my role, was sent to a therapist in Vienna and was supposed to talk to her about my childhood. I also spent a night on set in a jail cell and, before filming the final scene, when Franz is released

from a prisoner of war camp and returns home, didn't eat for four-and-a-half days.

The story of "The Fox" plays in a bygone era. Is there still a timeless message contained within it?

The story shows us how you find your way back to feelings that you've declared dead. How you find a new perspective towards a person that you hate

with all your heart, who you can't forgive. There's always the possibility to dive deeper into understanding a person, to allow for more empathy. Why are some people so angry? Where does the hate come from? It is often an inner child and something that hasn't been processed. That happens for Franz with his father. In the end, it's about forgiving and about loving.



CAST // BIOGRAPHIES

SIMON MORZÉ

Simon Morzé was born in Vienna in 1996 and was seen in many film and television productions from an early age, including playing Jan Schnell in the successful ORF production “Fast Forward,” in numerous episodes of “Vienna Crime Squad” and in Wolfgang Murnberger’s “Steirerrausch.” In 2016, he played Marko in “One of Us,” directed by Stephan Richter, a feature film awarded the Max Ophüls Prize. The same year, he played Philipp in the coming-of-age drama “L’Animale,” directed by Katharina Mückstein, which was nominated as Best Ensemble at the Diagonale Film Festival in Austria. In 2018, he was on stage in the Bronski & Grünberg Theater in Vienna in the play “Family Schroffenstein,” directed by F. Alder. He was most recently seen on the silver screen in the leading role of “The Tobacconist,” directed by Nikolaus Leytner, alongside Johannes Kriesch and Bruno Ganz. Simon currently also is studying scenic directing at the Filmakademie Ludwigsburg.

ADRIANE GRADZIEL

After completing studies at the Cours Florent, Adriane Gradziel received her first role in 2014, the female lead in the French feature “I Kissed a Girl,” directed by Noémie Saglio and Maxime Govare. The film was awarded the Grand Prix at the l’Alpe d’Huez Festival in 2015. The following year, she had ongoing supporting roles in the France 4 series “Dead Landes” and in “Missions,” directed by Julien Lacombe, the first-ever French sci-fi series. “Missions” was produced by OCS and broadcast on BBC4, RTL and AMC among others. In 2019, she played one of the leading roles in the third season of Eric Judor’s series “Platane” on Canal Plus, and also had a leading role in an episode of “Research Unit” on TF1.

She has also had roles in “The Bureau,” “The Third War,” directed by Giovanni Aloï, and “Kiss Me” (Océanrosemarie). Since 2021, Adriane has also been working in German-language productions, where she for instance had a leading role in an episode of “Die Bergretter” and also in the international series “The Net,” directed by Andreas and Daniel Prochaska.

MARKO KEREZOVIC

Marko Kerezovic is twenty years old and comes from Bischofshofen in the state of Salzburg. He spent all of his school years there and graduated with honors from secondary school. Even during his school days, Marko had his first contact with acting in his elementary school's annual theater performances. In secondary school, he made the conscious decision to continue in this vein by participating in the school's Drama Club, in which they adapted and staged many famous English plays. It was particularly through this intense involvement that he discovered his love of performance. As a result, at the age of seventeen, he decided to attend a casting call in Salzburg, one that he found out about by chance. He auditioned for the role of Anton Dillinger in "The Fox" and got it. After shooting, he decided to choose acting as his career and was signed by the Fürst Agency. He subsequently applied to study acting at the Music and Art Private University Vienna and started there in September 2022. He's also currently preparing for a role in "Crime Scene," directed by Sabine Derflinger.

KARL MARKOVICS

After Karl Markovics began acting professionally at the Serapion Theater in Vienna in 1982, he spent the first twelve years of his acting career as a freelance theater actor. He performed in Michael Schottenberg's "Theater im Kopf!" and was a member of Karl Welunschek's legendary "Wiener Ensemble." This was followed by numerous productions as a guest of Vienna's People's Theater and the Josefstadt Theater. His first film role came in 1991 in the feature "Hund und Katz" by Michael Sturminger. A two-time winner of the Romy as "Most Popular Actor" in 2007 and 2008, he was introduced to a wider audience as District Detective Stockinger, initially in the Austria crime series "Inspector Rex," afterwards in the spin-off series "Stockinger." This was followed by numerous roles in film and television, including in "Drei Herren," "Hinterholz 8," "Late Show," "Franz Fuchs – A Patriot," "Babylon Berlin," "Unknown," "The Grand Budapest Hotel," "Resistance," and more than fifty additional national and international television and film productions. Markovics' biggest international success to date was the leading role of Salomon Sorowitsch in Stefan Ruzowitzky's film "The Counterfeiters" (2007), which won the 2007 Best Foreign Language Film at the 80th Academy Awards. In 2009, he and other Austrian filmmakers co-founded the Academy of Austrian Film. In 2011, he made his debut as director and screenwriter with the feature "Breathing." The film was screened during the 64th Cannes Film Festival as part of the "Quinzaine des réalisateurs" series, received forty international prizes and won six Austrian film awards in 2012. This was followed by his second feature film in 2015, "Superwelt," "Nobadi" in 2019, and the television film "Das letzte Problem," for which he both directed and played the leading role. In addition to his activities both behind and in front of the camera, in the past years he has also regularly appeared as an interpreter of texts set to music.

ALEXANDER BEYER

Alexander Beyer was born in Erfurt, Germany, in 1973 and graduated from the renowned Ernst Busch Academy for Acting in Berlin. He's known for roles including in "Sun Alley" (1999), "Good Bye Lenin" (2001), the miniseries "War and Peace" (2006), the award-winning Amazon series "Deutschland 83," "Deutschland 86" continued from "Deutschland 89," the feature films "Shiverstone Castle 1 & 2" (2015/2017), the television trilogy "Mitten in Deutschland: NSU" (2016) by Christian Schwochow, and the British espionage series "The Little Drummer Girl" (2018) by successful director Park Chan-Wook (based on the book by John Le Carré). He also played roles in the highly praised television productions "1989 – A Spy Story" by Sven Bohse and "The Placebo Effect," Urs Egger's last film. In

summer 2019, he appeared before the camera in Krakow for the high-profile historical film “Turncoat,” directed by Oscar-winner Florian Gallenberger. In the same year, he filmed “Persian Lessons,” based on a story by Wolfgang Kohlhaase – in this multiple award-winning historic drama, which celebrated its premiere at the 2021 Berlinale Film Festival, he plays one of the leading roles alongside Lars Eidinger. After more than three years of preparation, a film adaptation about the life of Salvador Dali was made in spring 2021 with a star-studded cast. Along with Ben Kingsley and Ezra Miller, Beyer was hired by American director Mary Harron (“American Psycho”). In a central role, he embodies Dali’s trusted gallerist in New York. The lavish shooting took place on the Spanish coast and on the docks in Liverpool. “Dali Land” celebrated its world premiere at the 2022 Cannes Film Festival. Beyer was recently in front of the cameras for “The Fox” and a variety of television productions, including “Der Bär” by Torsten C. Fischer.

KAROLA NIEDERHUBER

Born in Linz, Karola Niederhuber graduated from the Performing Art Studios Vienna. Acting engagements brought her to the Berlin Kammerspiele, the Bern Stadttheater, the Mainz Stadttheater, the Komödie am Kurfürstendamm in Berlin, to the Melk Summer Festival, the Schauspielhaus Vienna, the Salzburg Festival, the Perchtoldsdorf Summer Festival, the Grand Theatre Luxembourg, the Bremen Theater and the Klagenfurt Stadttheater, not to mention the Kosmos Theater Vienna. At the Drachengasse Theater she’s performed in two works by Franz-Xaver Mayr and Korbinian Schmidt among others, and played in Arturas Valudski’s “Kirschgarten-Inszenierung.” For her recent work in “Queen of the Mountains” by Margit Mezgolich, she was nominated for the Off Theater Nestroy Award. In 2022 she was performing on stage in “Bataillon,” directed by Milena Michalek, in the Schauspielhaus Vienna.

Karola is additionally a regular in front of the camera for film and television, including in the “Landkrimi” crime series. She was recently to be seen in the leading role in “Murder by the Lake” and in “The Fox”. She is regularly featured as a speaker in the literature program “Premiere” on Upper Austrian Radio. In 2015, her book of poetry “Der rote Hut” was published by Verlag der Provinz.



CREW // BIOGRAPHIES

ADRIAN GOIGINGER – WRITER AND DIRECTOR

Adrian Goiginger was born in 1991 in Salzburg, Austria. He is a writer and director, whose directorial debut “The Best of All Worlds” became a break-out hit after premiering at the Berlinale in 2017 and winning more than 100 awards around the world, including Best European First Film at the Zlin Film Festival and the Best Narrative Feature Award at the New York City Independent Film Festival and five prizes at the Austrian Film Awards in 2018. He also wrote and directed “Above The World” (2022). “The Fox” is Adrian Goiginger’s third feature film.

Selected Filmography

2022 THE FOX
2022 ABOVE THE WORLD
2017 THE BEST OF ALL WORLDS

YOSHI HEIMRATH – DIRECTOR OF PHOTOGRAPHY

Yoshi Heimrath has been working as a freelance cinematographer for commercials and feature films since 2009. He completed his studies at the Filmakademie Baden-Württemberg in 2010 with the 90-minute feature film “Shahada,” directed by Burhan Qurbani, which celebrated its premiere in the Competition Section of the Berlinale Film Festival in the same year. Shortly thereafter, he received the First Steps Camera Award for his work on this film. The feature film “We Are Young, We Are Strong,” also directed by Burhan Qurbani, celebrated a successful cinematic release after premiering in Rome and in Hof. Yoshi was nominated for the German Film Award for this film in 2015. In 2015, Yoshi worked on an episode of Germany’s most famous television series, “Crime Scene – Zero-G,” his first collaboration with director Züli Aladag. After that, he shot more feature films and television movies with directors including Oliver Kienle, Hans Christian Schmid and many others. In 2016, he worked on the film “The Best of All Worlds,” directed by Adrian Goiginger, which won the Perspective Section at the 2017 Berlinale Film Festival. He was also nominated for the German Camera Award the same year. In 2020, Yoshi won the German Film Award for “Berlin Alexanderplatz,” which premiered at the Berlinale in the Competition Section the same year. Yoshi lives in Berlin.

ARASH SAFAIAN – MUSIC

Arash Safaian was born in Teheran and came into contact with music at an early age in Germany. He visited the Musical Secondary School in Bayreuth, Germany, and also received his first composing training during this time. He next studied free painting at the Academy of Fine Arts in Nuremburg, and then attended the Academy for Music and Theater in Munich to study composing and film music.

He made a name for himself with numerous pieces for concert, opera and film. Along with numerous other films, in 2018 he wrote the music for Jan-Ole Gerster's award-winning feature "Lara." Aside from composing the original score, he also composed a piano concerto for the film, which was played by pianist Alice Sara Ott. The soundtrack was released by Deutsche Grammophon in fall 2019. In January 2020, Safaian received the Bavarian Film Prize for "Lara." He was also responsible for the music of numerous international commercial campaigns, including for Nissan, Honqui (China), Kuka (China), Tecate (USA/Mexico), Orange France and Turkish Airlines (Superbowl campaign with Morgan Freeman).

Since 2016, he's composed the piano concerto cycle "ÜberBach" and "Beethoven Variations," the latter of which charted on Billboard in the US in two categories and was the leader on iTunes Charts in several countries. The work was named an "Album We Loved in 2020" by Apple Music and placed among the Top 100 Songs of the Year 2022. Safaian is a recipient of the Composition Prize of the Reinl Foundation Vienna, the Günther Bialas Prize, the eon Culture Award Bavaria and the Bavarian Award for Advancement of the Arts. He was a fellow of the Villa Concordia Bamberg, the City of Munich and the Cité des Artes Paris.

MARIA GRUBER – SET DESIGN

Maria Gruber was born in Graz in 1969 and grew up there. After passing her secondary exams at a federal higher technical institute with an artistic focus, she studied costume and stage design at the University of Music and Performing Arts Graz. While a student at school and university, she worked in a variety of artistic fields including as a prop assistant, costume assistant, wardrobe manager, display designer, stylist, costume and stage designer, model builder, etc. After graduating in 1994, the focus of her work has been in the film industry. For the first time, after the birth of her son in 1995, she was the sole production designer for the television film "Rennlauf," directed by Wolfram Paulus. She additionally designed sets for the Theater im Bahnhof and other theater groups in Graz. In the following years, she has increasingly been hired as a set designer for film productions.

ANNINA GOLDFUSS – COSTUMES

Annina Goldfuss learned the art of tailoring in the haute-couture atelier of Peter Keppler and, in 2001, came to film through an internship on a television movie by Vivian Naefe. Since that time, she's had the opportunity to work on a wide variety of project, including several feature film projects for children such as "Die wilden Kerle," "Famous Five," "Vicky and the Treasure of the Gods," "Windstorm" and many other – she had a lot of creative freedom on these projects, making them very instructive and special. On the international projects "Powder Girl" and "Snowden," directed by Oliver Stone, she gained impressive and valuable insights into different ways of working. Annina was also able to gain experience on historical projects, including "Die schweren Jungs," "Die Perlmutterfarbe," "Die Gustloff" and "Landauer – Der Präsident." Since 2017, she's been working as head of department and most recently designed the costumes for "The Fox."

TIM SCHEIDIG – MAKE-UP

Tim Scheidig, born in 1989 in Fürth, is a German make-up artist who started his own business soon after passing his university entrance exams. He also spent several years managing a video store in Erlangen, Bavaria, ran workshops for personal development, and has been working in film since becoming a state-certified make-up artist. His studio is close to Ludwigsburg in the heart of Baden-Württemberg.

The friendly collaboration with Adrian Goiginger became evident in the director's early projects (i.e., "The Best of All Worlds"), and to this day, Tim has been involved in almost all of Adrian Goiginger's projects as lead make-up artist.

HANA GEISSENDÖRFER – PRODUCER

Hana Geissendorfer was born in London in 1984. She enjoyed a European education in Greece and England and earned a Bachelor of Science in Economics at the University of Bristol. This was followed by an MFA at the International Film School in Paris (EICAR). After leaving EICAR, Hana went to Germany, where she worked on several film- and television productions as first and second assistant director.

In 2011, she took part in the Berlinale Talent Campus and was selected for the TorinoFilmLab Script & Pitch Program. In 2012, she took part in the IFS International Producing and in the Binger Film Lab Acting for Directors programs and started working as a scriptwriter for the television series "Lindenstrasse." Hana joined Geissendorfer Film-und Fernsehproduktion KG (gff) in 2014, where she went on to produce over 200 episodes of "Lindenstrasse" and co-produced "The Bunker" by Nikias Chryssos, which celebrated its premiere at the 2015 Berlinale Film Festival. She is now managing director of and producer for gff and Geissendorfer Pictures GmbH (gp) where her production credits include "Police Call 110 – Ms. Schrödinger's Cat", the Sky Original Series "Souls," "Crime Scene: The Victim," the ZDF film "Unbestechlich" as well as the feature film "The Fox."

MALTE CAN – PRODUCER

Malte was born in Bremen, the son of a German mother and Turkish father. He studied literature and theater in Hamburg and Istanbul before studying International Producing at the Filmakademie Ludwigsburg in 2008. He received a VGF scholarship for the Hollywood Masterclass at UCLA as well as a VFF scholarship. He completed his studies in 2012 with the thriller, "Bissige Hunde," which Alex Eslam directed and was co-produced by Wiedemann & Berg Film and Pro7/Sat.1. He started working as a producer for H&V Entertainment in 2012, where he developed and produced various television films and series, including the crime series "23 Cases." After almost five years there, in early 2017 he joined gff/Geissendorfer Pictures GmbH as a producer. He's produced the Sky Original Series "Souls," "Crime Scene: The Victim," the ZDF film "Unbestechlich" and the feature film "The Fox." Since 2022, he's been working as a producer for Wiedemann & Berg Television.

PETER WIRTHENSOHN – PRODUCER

Peter Wirthensohn was born in Switzerland in 1964. He has a commercial education in banking and finance and attended studies in filmmaking at the School of Fine Arts in Berne/Switzerland. He worked as a production manager and line producer on various international productions all over Europe. In 2002 he moved to Vienna/Austria and since 2010 he is producer, managing director and co-owner of Lotus Film GmbH.

TOMMY PRIDNIG – PRODUCER

Tommy Pridnig graduated from the University of Music and Performing Arts Vienna in 2003 with a Master's Degree. From 2000 to 2009 he worked as a freelance executive and line producer on various productions, among others with Michael Glawogger, Ulrich Seidl and Götz Spielmann. Since 2010 he is a producer, managing director and co-owner of Lotus-Film GmbH and produced more than 30 motion pictures.

Tommy Pridnig is a member of the Austrian and European Film Academy.

GERRIT KLEIN – PRODUCER

Gerrit Klein was born in Bad Honnef, Germany, in 1991. He studied film and television production, as well as commercial film, at the Filmakademie Baden-Württemberg. Films he produced during his studies have been nominated for the First Steps Award and awarded the German Commercial Film Prize and the YDA at Cannes. His passion for film and television was born from being a child and teenage actor for a variety of television productions. He's been in front of the camera as an actor for more than fifteen years. Gerrit is a partner of and producer for Giganten Film Produktions GmbH.

PETER WILDLING – PRODUCER

Peter Wildling was born in Salzburg in 1988. He studied law and economics at the Paris-Lodron University Salzburg and, in 2012, co-founded the film production firm 2010 Entertainment OG with Adrian Goiginger and Martin Pfeil, where he's the managing director. Along with the feature "The Best of All Worlds," which 2010 Entertainment helped produce, he's also been responsible for other short films, commercials and music videos. For "The Fox," Peter worked as a producer on the film, from the concept through to completion. He and his company are currently producing the next feature by Adrian Goiginger, "Rickal."



THE PRODUCTION COMPANIES

GEISSENDORFER PICTURES GMBH

Geissendorfer Pictures GmbH is an independent film and television production company with offices in Munich, Berlin and Cologne. The company was founded in Munich in 2008 by Hans W. Geissendorfer and originally was called GFF Geissendorfer Film- und Fernsehproduktion Süd GmbH. His daughter Hana Geissendorfer took over and renamed the company in 2019. Geissendorfer Pictures develops and produces fictional formats for cinema, television and streaming providers with the goal of creating unique entertainment that provides audiences with an intense and lasting viewing experience. The current development slate has a variety of different genres and formats, including series, feature films and television movies for both national and international audiences. In 2020, Geissendorfer Pictures produced its first television movie, "Police Call 110 – Ms. Schrödinger's Cat." The following year, the company was responsible for the eight-part high-end series "Souls" for the pay TV broadcaster SKY, which won two awards at the Cannes Series Festival. Along with "The Fox" in 2022, this was also followed by the television films "Crime Scene – The Victim" (for RBB) and "Unbestechlich" (for ZDF). Additional German and international productions are currently in the planning stages, which run from mainstream to art house.

LOTUS-FILM GMBH

Lotus-Film produces feature films and documentary movies for cinema and TV since 1990. Since 2010 Lotus-Film is lead by the managing partners Tommy Pridnig and Peter Wirthensohn. Lotus-Film produced feature films like "Northern Skirts" by Barbara Albert, "Measuring the World" by Detlev Buck, „Narcissus and Goldmund" by Stefan Ruzowitzky as well as the documentary movies "Losses to be Expected" and "Animal Love" by Ulrich Seidl, "Megacities", "Workingman's Death" and "Whores' Glory" by Michael Glawogger and high-quality TV-movies like "Love and Intrigue" by Leander Haußmann, "The Chinese Man" by Peter Keglevic. Furthermore several movies of the "Lankrimi Reihe" directed by Nikolaus Leytner, Barbara Eder and others.

2010 ENTERTAINMENT OG

2010 Entertainment OG is an owner-operated film and video production company headquartered in Salzburg, Austria. The company was founded in 2012 by screenwriter and director Adrian Goiginger, Martin Pfeil and Peter Wildling, who is managing director. David Stöllinger joined 2010 Entertainment in 2019. The national and international award-winning feature film, "The Best of All Worlds" by Adrian Goiginger, is the most well-known work that 2010 Entertainment has co-produced. More recent productions include "The Fox" and the service production "The Magic Flute" by Florian Sigl. The company is currently producing Goiginger's next feature film, "Rickal," as a German-Austrian co-production. In addition, more concepts are in development with freelance screenwriters and the Austrian broadcasters ORF and ServusTV, running the gamut from documentaries to feature films.

GIGANTEN FILM PRODUKTIONS GMBH

Giganten Film Produktions GmbH is an independent film and television production company based in Ludwigsburg, Germany. The firm was founded by Gerrit Klein and Adrian Goiginger in 2017. The two partners have extensive experience, both individually and together, from the fields of commercials and feature films, including films made during their studies at the Filmakademie Baden-Württemberg. The production spectrum of Giganten Film covers a wide array of formats, from fiction, documentary and commercial productions for cinema and television. The company takes its motto – Life is gigantic, we make films from it – seriously: for Klein and Goiginger, this is about presenting moving stories in an entertaining way, stories about life and special characters, about big emotions, intense moments and powerful images. Or, in short, memorable films that speak to the heart. Last year, the company produced the television comedy “Sommer auf drei Rädern,” by screenwriter and director Marc Schlegel, for the “Debut” series on ORF3; and “The Fox,” in co-production with partners including SWR and Arte. The television documentary “Los cuatro vientos,” by director Anna-Sophia Richard, was recently awarded the CIVIS Media Prize 2022, Europe’s most important media award for integration.

MAIN CAST & CREW // TECHNICAL DETAILS

CAST

Franz Streitberger	Simon Morzé
Franz Streitberger (child)	Maximilian Reinwald
Josef Streitberger	Karl Markovics
Liesl Streitberger	Karola Niederhuber
Anton Dillinger	Marko Kerezovic
Marie	Adriane Gradziel
Captain Glück	Alexander Beyer
Sergeant Major Jokesch	Pit Bukowski
Paramedic Maier	Joshua Bader
Sattler	Joseph Cyril Stoitsits
Mitteregger	Stanislaus Steinbichler
Decker	Maximilian Echteringer
Hiasi Seiwald	Cornelius Obonya

CREW

Written and directed by	Adrian Goiginger
Producers	Hana Geissendorfer Malte Can, Peter Wirthensohn, Thomas Pridnig, Gerrit Klein, Adrian Goiginger, Peter Wildling, Martin Pfeil
Co-producers	Alexander Glehr Johanna Scherz
Commissioning Editors	Brigitte Dithard Barbara Häbe Carlos Gerstenhauer Tobias Schultze Klaus Lintschinger Julia Sengtschmied
Production Companies	Geissendorfer Pictures with Lotus-Film, Giganten Film, 2010 Entertainment in co-production with Film AG in collaboration with SWR, ARTE, BR and ORF
Supported by	Deutscher Filmförderfonds, Film- und Medienstiftung NRW, FilmFernsehFonds Bayern, Medien- und Filmgesellschaft Baden- Württemberg, Bundesministerium für Kultur und Medien, Österreichisches Filminstitut, FISA – Filmstandort Austria, Filmfonds Wien, Land Salzburg, Wirtschaft Land Salzburg, Kultur Stadt Salzburg, Eurimages – Council of Europe
Director of Photography	Yoshi Heimrath Paul Sprinz
Editing	Simon Blasi BFS
Production Design	Maria Gruber
Costume Design	Annina Goldfuss
Music by	Arash Safaian

Make-Up	Tim Scheidig BdM Désirée Schober
Direct Sound	Herbert Verdino
Sound Design	Marvin H. Keil
Casting	Angelika Kropelj
Animal Training	Herbert Pecher Fränze Lüttich
Production Management	Bülent Nacaksiz Ismael Feichtl Bruno Wagner
Line Producer	Ismael Feichtl
German Distributor	Alamode Filmverleih
World Sales	Beta Cinema

TECHNICAL DETAILS

113 min / 1:1,33 / 4:3 / Dolby Digital 5.1

Germany, Austria 2022

Languages: German, Austrian, French

Filmed in Grossarl/Salzburg, Zwettl/Lower Austria and Isle of Amrum/North Sea

Recorded on ARRI Alexa Mini 2936x2202 px (recorded opengate 3424 x 2202 px)

WORLD SALES

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