

## **SOLDATE JEANNETTE – PRESSBOOK PLAIN TEXTS**

### **Contact**

A European Film Conspiracy  
Gumpendorferstraße 10-12/23  
1060 Vienna, Austria  
mail@soldatejeannette.com

World Sales Agent

Premium Films

130 rue de Turenne

75003 Paris, France

+33 1 42 77 06 39

Festival and Sales:

kasia.karwan@premium-films.com

Sales Executive:

olivier.heitz@premium-films.com

### **Synopsis**

Fanni has had enough of money and leaves to buy a tent. Anna has had enough of pigs and leaves the farmer - one needle in the hay. In the new game Fanni rolls the dice while Anna does not think twice, she knocks down all the pins. Together they raise their voice and shape one mutual tune. Differences attract each other, and jolly they move on - together on their distinct journeys, where their dreams are set - towards a new found liberty.

### **Director's Statement**

I may be idealistic, but I believe in humankind. I risk sounding prophetic, but I feel our ability to love has gone astray. The ability to say, "Give me your hand," or "Share my bread." Am I idealistic when I wish we treated our orphaned children as well as we do a beloved animal? How funny I must sound when I say aloud, "Elephants are better humans." We believe in the holy money, the holiness of the Federal Reserve, the communion of banks, the payout of interest and eternal assets. Amen. Instead, let's bask in the burning inflation. We'll sing along and raise our voices as one. We are the mighty ones who have the power to bring down the religion of dollars and cents, pounds and pence. Life will rise like the sun. Like it has for Fanni and Anna. They are everyday soldiers. They wage battle against the forces that threaten to tear at their spirit. They succeed not by fighting, but by simply choosing not to do what they don't want to, by stealing the keys to liberty.

Note from Sundance (by Christine Davila)

Even though the walls are crumbling around Fanni's opulent lifestyle, one would never tell due to her poker face and unflappable etiquette. No longer moved by the beautiful objects money can buy, and on the verge of being discovered for her conniving ways, Fanni sheds her bourgeois identity and decides to trek her way through the alpine mountains. She reaches a remote farm and meets Anna, a young woman shackled by circumstances of her own. Anna has had enough of pigs, and Fanni has had enough of money. Their mutual, yet opposing, quests toward a redefined freedom spark a new found transformation. Whether in crocodile heels and pearls or manure-covered overalls, Fanni's nerves-of-steel character is superbly inhabited by Johanna Orsini-Rosenberg. In his striking debut, director Daniel Hoesl's exacting compositions and visual style places

man-made wealth in stark contrast to nature's bounty, while leaving intact the fierce core of transgression and powerful engine of rebellion beneath his main character's surface. With a subversive tone, this punk parable revels in the notions of relinquishing materialism and reclaiming unfettered liberty while savoring the sweet taste of revolt and reconstruction.

### **About our way of working**

The unpredictable and the autopoiesis, which film makers usually try to eliminate by composing a movie script, become a potential by our working without a script. The immaturity at the beginning is required; in the course of the composition process, it allows to draw on findings, circumstances, persons and outcomes of collective talks, as well as on the improvisation of the performers. Only vague arcs are prescribed: a beginning, a middle, and an end of the story. And the financial bottleneck.

Soldate Jeannette has its point of origin in the variation of autobiographic stories of the leading actresses, which came to light during casting talks. Fiction enters the documentary space made of life experience and original location - aesthetically filtered in pictures that do not become documentary, but strictly stylized get to the bottom of a truth.

### **Producer's Statement**

It really touched my nerve to make a film on-the-fly and without script, beyond accustomed structures and formats of production whose regime wants to cast creativity into molds. It took a short round of pastis to convince me of Daniel's and Gerald's idea; I went on board without swaying. After several years in Latin America and carried by the brisk wind of coming back, after our first meeting one and a half years ago, we succeeded quickly in assisting at the birth of our soldier. In between, there were 20 months of intensive work for a project that has a minimum budget and requires maximum effort from all team members. When I say minimum, I mean a budget of 65.000 Euro, which is about 3 % of a usual arthouse film budget in Austria. Working under these conditions requires to be pally with martyrs who can work professionally and efficiently because they earn their living elsewhere, in our society scarred by exploitation. The big part of the cake goes to those with the biggest spoons, who dig into it like moles. We pre-financed the shooting. Wages for the team make up about half of the budget; they are capped both upwards and downwards according to the volume of work and to the community principle. Art takes place, creates movement, is on its beat.

### **European Film Conspiracy Philosophy**

A European Film Conspiracy is a fleeing entity, a philosophy, and a conspiracy in the spirit of its conceivers. It does not occupy a body, and it is neither a natural person nor a corporate entity. It is a vehicle, a phantom, a momentum, an engine of war that captures all those that make films without clinging to conventional framework conditions. Not to undermine the latter, but to exploit the free space beside them. The free space is wide. But the equipment is sparse. Through that space thoughts may fly on golden wings. For each project the Conspiracy comprises different members in this respect. Besides Daniel Hoesl, who founded the Conspiracy a few years ago in the USA, Katharina Posch, Gerald Kerkletz, and Eva Hausberger joined the kitchen collective this time. Recipes are not followed in this kitchen. The only ingredients used are those that are found. Through castings biographies are found. Experienced cooks are required to create - as if by magic - a dish out of it. This way the story develops, as an order of courses develops. Scene by scene. The accompanying wines are not forgotten. Three violins are not employed when one is enough. A grain of rice is a grain of rice. Picture for picture, a symphony of time.

## About Music

“Soldier Jane“ by Beck. And Franz Schubert’s “Die Täuschung“, The Deception, interpreted by a woman soprano whilst dedicated to male tenor voice. This was the music that had determined the sound of our unborn film. To find Soldate Jeannette’s voice was not easy. Deep drillings were required to encounter Bettina Köster as she’s somewhat like a continent. We are constantly moving on Bettina Köster’s tectonic plates, speaking about the countries and peoples that populate her. In the late 1970s in Berlin and New York she already took care of plain text with bands like Malaria. Her music is the voice of women in heroic attitude. Recently she published her album “Queen of Noise“. It was time then to get out of town together with Eva Jantschitsch’s “Gustav” and her album “Verlass die Stadt“, Leave the City, really posing the question: Soldier or veteran? But like in English there was no feminine form for “soldier“ in French. We had to enforce the neglected by adding the feminine French “e“ at the ending of “Soldate Jeannette.“ Natalie Stutzmann gives the answer in contralto, in her interpretation of Franz Schubert’s mentioned song: “Nur Täuschung ist für mich Gewinn!“, Delusion is my only Profit!

## Prose

### **The drowning man clutches at every straw, not knowing that he ‘s swimming in slurry (by Josef Kleindienst)**

When I arrived at the farm in rural Austrian “Waldviertel“ on an autumn day, with the woods hanging in their misty shroud, the hen and the farmer were already expecting me. Both were not uncommon to me, since I grew up on a farm myself. The hen cackled merrily on the dunghill, not knowing that the stockpot was already prepared. The farmer made his circles alone, among the animals that were going to be sent to the block. Being the sole ruler over cattle, pigs, chicken, and the moles on his fields, yet also servant, the farmer had always been his own master. It was no wonder that different realities collided soon after we moved into his kingdom with cheers. Suddenly, a second cock in the henhouse, where only one had been during his lifetime. He was particularly taken with the stage director’s red jacket; it indicated attack. And the fearful question: Who will the hens follow now? Maybe even a hostile takeover threatens? Cameras were mounted, mics were installed, the pig’s head was targeted, the dunghill was gauged. The kitchen was confiscated. The farmer didn’t know what hit him. His body and his farm, with no blade of grass fitting between them, were subjected to the camera’s dictate. The nights grew longer and longer, the day grew shorter and shorter. The cow doesn’t allow touching its udders anymore; everything seems bewitched. The confusion didn’t seem to come to an end. Nothing but picture; realities were pushed back and forth, were adapted, discarded again, and finally composed anew. The farmer defended his way of looking at things; an ox is an ox; it’s simply not a bull. And when, finally, the beloved car of the beloved director slowly but surely rolled downhill and purposefully, like navigated by the farmer’s hand, hit the stable walls, the mole had swallowed enough earth as well. The struggle went back and forth. There art, here the order of things; there uncertainty, here the law of the market. The pig squeaked, the cat hissed, the hen jubilated, the dunghill vibrated, the ox has run amok.

## Biographies Team

### Daniel Hoesl – Director

Born 1982, lives and works in Vienna, Austria. He blasted some buildings in the art circuit and soon after, founded “A European Film Conspiracy” to produce films in his unique no-budget collective style. While working as Assistant Director to Ulrich Seidl’s Paradise-Trilogy he first got malaria, then found Jesus. Elephants are now his favorite animals. Daniel is best known for his controversial interpretation of Franz Schubert’s, “Winterjourney”. His predilection for progressive concepts gave way to his first feature. Selected Films: Soldate Jeannette (2013) | The Madness of the Day - Diagonale (2011) | Lektion von allt äglichem Pathos – Gewinner Filmriss (2006) | Lektion in Tango (2004)

### Gerald Kerkletz – Director of Photography

Born 1975 in Graz, Austria, carries the power of light in his heart. A myriad gaffer lives behind him he moved on to cinematography soon. His aesthetic rigour was sharpened at the University of Music and Performing Arts, Vienna. With Daniel Hoesl he shares a passion to sauna, where in a heated atmosphere, the idea for “Soldate Jeannette” was born. Selected Films: Still Life (2012) by Sebastian Meise / 59th San Sebastian FF, Special Mention / Kutxa New Directors. | Michael (2011) by Markus Schleinzer / 64th Cannes IFF 2011, Official Competition. | MARCH (2008) by Händl Klaus / 61st IFF Locarno - Best First Feature.

### Katharina Posch – Executive Producer

Born 1980 in Vienna, Austria. After her studies of social sciences at the University of Vienna she worked as curator of film festivals and production manager in Austria, France and Latin America. She early joined the international “kino movement” and “NISI MASA Network” to produce and promote short films. Since 2011 Junior Producer at Nikolaus Geyrhalter Filmproduktion in Vienna.

### Eva Hausberger – First AD & Production Manager

Born 1983, lives and works in Vienna, Austria as freelancer. While sharing kitchen and bathroom with Daniel and thinking about the term “work-life-balance”, she finds pure pleasure in bronze monuments. Selected Films: Monumenti (2013) | Kopfball (2008) BildEIN (2006) | DIE LEiberl der Barbara Wilding (2003)

## Biographies Cast

### Johanna Orsini-Rosenberg – FANNI

Johanna Orsini-Rosenberg spent the first years of her life in Damtschach Castle, in the vastness of the park and in the splendid apartments of a centuries-old building. At the tender age of ten years she fascinated the audience performing “Jeanne d’Arc”. Shortly after, she completed her acting training at the Mozarteum in Salzburg. Her parts at the Burgtheater in Vienna soon became too small, so she went on to the stages of Germany, which led to catharsis and retour à Vienne, where she has been acting on numerous stages since. It was there that providence let her come across that odd character, Daniel Hoesl, providing the opportunity for her to dovetail, along with her weird biography, with one of the most beautiful work experiences. Even though her assets burst into flames at it. What price the world?

### Christina Reichsthaler – ANNA

Christina Reichsthaler, born in 1980 not far from a lake, has been prone to tears all of her life, has stirred up waves and has drifted through trainings and workings hoping to restore the embryonic feeling of comfort. Emotionally bouncing off the pompous building of Vienna as well as the hollow facades of Salzburg, these cold cities spat her back to the country. Passing the final examination of her studies of multimedia arts immediately compelled her to wagework on an organic chicken farm with board and lodge, where the hens benefit from the massage techniques learnt years before. Christina does not own a car, likes driving a tractor, and prefers a bobsleigh to skis.

## **Josef Kleindienst – ERNST**

Josef Kleindienst was born in 1972 in a small town in the Austrian Alps. He studied philosophy, worked as a chauffeur, and fought as a German lecturer in Yemen against Al Qaeda. His novel "An dem Tag, als ich meine Friseurin küsste, sind viele Vögel gestorben." was published in 2010. With his text "Ausflug" he caused irritations among the audience and the jury of the Ingeborg Bachmann Prize. Some media subsequently demanded his disqualification from the competition. His new book, "Freifahrt", will be published in January 2013.

## **Technical Information**

SOLDATE JEANNETTE

Austria 2012, Narrative Feature 79'.

Language: German, English subtitles.

Sound: 5.1 | Screen Ratio: 1: 2,39.

Screening Formats: DCP, HDcam, Blu Ray.

## **Credits**

### **Cast**

Johanna Orsini-Rosenberg - Fanni  
Christina Reichsthaler - Anna  
Josef Kleindienst - Ernst  
Julia Schranz - Stalker  
Aurelia Burckhardt - Stiftungsrätin  
Stephanie Fürstenberg - Cousine  
Claus Philipp - Verführer  
Ines Rössl - Juristin  
Thomas Draschan - Neffe  
Gerald Matt - Couturier  
Willfried Kantner - Bankdirektor  
Agnes Hausmann - Bankkauffrau  
Wolfgang Schirak - Autohändler  
Rupert Langer - Outdoorexperte  
Herbert Fuger - Polizist  
Rupert Klemmer - Altbauer  
Barbara Lehner - Galeristin  
Johann Eigner - Schlachter  
Horst Heiss - Schaffner

## Crew

Director - Daniel Hoesl  
Director of Photography - Gerald Kercketz  
First AD and Production Manager - Eva Hausberger  
Executive Producer - Katharina Posch

Montage - Natalie Schwager  
Music - Bettina Köster, GUSTAV  
Sound Recording - Klaus Kellermann, Johannes Preis, David Seitz  
Sound Design - Gerhard Daurer, Andreas Pils, Peter Kutin  
Sound Mixer - Andreas Pils  
Original Music - Peter Kutin

Art Director - Daniel Hoesl  
Costumes - Alexander Goll

Assistant Camera - Julian Friedrichs, Constantin Hatz, Andi Winter  
Location Managers - Georg Aschauer, Ida Kielmansegg  
Production Assistant - Caterina Donner  
Color Grading - Kurt Henrich  
Cuisine - Barbara Wilding  
Steadicam - Thomas Maier  
Grip - Thomas Münster  
Visual Effects - Adi Markusich  
additional FX - Matze Halibrand  
Mastering - 1z1 Screenworks, Kurt Henrich

additional Sound - Atanas Tcholakov  
Sound Editing - Gerhard Daurer  
additional Editing - Gerhard Daurer, Daniel Hoesl  
Assistant Editors - Aleksandra Davydova, Timon Mikocki

Casting - Daniel Hoesl  
Casting Assistant - Réka Kutas  
Rehearsals - Isabella Skreiner, Nele Moser  
Make Up Bettina Koester - Birgit Fuchs  
Location Assistant - Volker Buchgrader  
Garderobiere - Barbara Wilding

Setphotos - Caterina Donner  
Standphotos - Reiner Riedler

Filmtitles Design - Johannes Lang  
Graphic Design - Erwin Edtmayer  
Fotoshooting Filmposter - Katsey  
Make Up Fotoshooting - Verena Rabl  
additional Graphics - Samira Ghahremani, Caterina Donner, Fritz Husz

English Subtitles - Geoffrey Schöning, Karolina Ellinger  
Translations press texts - Barbara Herzig, Karolina Ellinger, Daniel Hoesl  
Website - Simon Graf  
Setrunner  
Wilma Calisir, Manuel Riegler, David Stachelberger, Jakub Vrba, Katharina Bienert  
Finances - Katharina Posch  
Insurance - AON Jauch und Hübener, Peter Mayr  
  
Producers - Katharina Posch, Daniel Hoesl, Gerald Kerkletz

## **Statisterie**

Sofitel Le Loft  
Doris Calisir, Johannes Öhe, Matthias Ellinger, Otto König, Wolfgang Fuchs  
Silvia König, Tamara König, Veronika Mikula, Richard Wilhelmer  
Cinema  
Alexander Goll, Caterina Donner, Katharina Posch  
Bar  
Gerhard Wanderers  
Taek-Won-Do Center  
Gloria Riedmann, Marion Schneeberger, Dominik Todorov, Felix Schmalek  
Michael Fuchs, Christian Gutzelnig, Philip Wamprechtsamer  
Kieser training  
Xenia Bauman  
Moto Trial  
Elisabeth Pfeifer, Martina Krickl, Stefan Tiefenbacher, Gerald Wedl  
Thomas Haiderer, Georg Kielmansegg, Gerhard Kräftner Sebastian Simon  
Slaughtering  
Johann Eigner, Josef Gutmann, Franz Hofstaetter  
Bowling  
David Stachelberger

## **THANKS FOR THE FINANCIAL FILM FUNDING**

bm:ukk Innovative Film Austria  
Land Niederösterreich  
Cine Art Land Steiermark  
Stadt Wien Kulturabteilung

## **THANKS FOR THE FINANCIAL SUPPORT OF THE FESTIVAL RELEASE**

Österreichisches Filminstitut  
European Film Promotion  
Bundesministerium für Internationale und Europäische Angelegenheiten  
Land Kärnten Kultur

## THANKS FOR THE SUPPORT

NGF Geyrhalterfilm – Michael Kitzberger, Wolfgang Widerhofer, Nikolaus Geyrhalter, Markus Glaser

Ulrich Seidl Filmproduktion– Ulrich Seidl, Veronika Franz, Astrid Wolfig,  
Konstantin Seitz, Louis Öllerer

La Banda Film – Natalie Schwager, Katharina Mückstein, Flavio Marchetti,  
Michael Schindegger, Thomas Marshall

1z1 Screenworks – Kurt Hennrich

Primitive Studios – Andreas Pils

Vienna Film Commission – Marijana Stoistits, Michael Reutz, Alexandra Czernin Morzin

Austria Film Commission – Anne Laurent, Martin Schweighofer, Karin Schiefer, Charlotte Rühm

## AS WELL WE WANT TO THANK

### MUSIC

#### CRIME DON'T PAY

Musik & Text & Interpretation: Bettina Koester

© Mit freundlicher Genehmigung von  
Bettina Koester/ ? Asinella Records

#### PITY ME

Text & Interpretation: Bettina Koester

Musik: Bettina Koester und Bernhard Moshhammer

© Mit freundlicher Genehmigung von  
Bettina Koester

#### ALLES RENKT SICH WIEDER EIN

Musik & Text: Eva Jantschitsch

© Mit freundlicher Genehmigung  
von Mute Song International Ltd Edition Stumm und Söder & Wacha  
Chicks on Speed Records

Sonata d-Moll, HWV 367a, 1. Satz: Largo

Georg Friedrich Händel

Blockflöte Julia Wurm

Violoncello Gabriel Hasenburger

Cembalo Yi-Ting Wu-Mittermayer

Täuschung, Lied aus der Winterreise D 911 op. 89 von Franz Schubert

Nathalie Stutzmann, Altistin/ Inger Södergren, Begleitung

Aufnahme von 09/2003 Rundfunk Haus Berlin Dirigent Dirk Hühner



## IMAGE RIGHTS

„Hohes Haus“ Christine König Galerie, Wien  
© 2011 G.R.A.M. Günther Holler-Schuster, Martin Behr

Vivre Sa Vie

Directed by Jean Luc Godard

© Les Films de la Pléiade

La Passion de Jeanne d'Arc

Directed by Carl Theodor Dreyer

© 1928 Gaumont

## LOCATIONS

Boutique Park, Markus Strasser, Helmut Ruthner

Sofitel Le Loft, Brigitte Pfister, William Haandrikman

Kaufhaus Steffl District One, Miriam Wutzl, Frau Taucher

Int. Traditional Style Taekwon-Do Rene G. Perkounig

Galerie Christine König, Christine König, Tamara König

Filmcasino Wien, Dora Ártner, Sonja Celeghin

Pure Day Spa, Luc Piber, Barbara Eckardt

Nightflys Bar, Gerhard Wanderers

Grand Hotel Wien, Anita Resch

Kieser Training, Frau Eva Brummer, Ralf Kälin

Alm Am Himmel Familie Kielmansegg, Ferdinand Brenn Rosmarie Fallinger

Obmann Weidegemeinschaft Am Himmel, Karl Gravogl Junior

Jagdaufseher Am Himmel Robert Nagl

Forstdirektor DI Franz Scheibenreif, Forstmeister DI Klaus Kratzer

Otto Kandler Haus Hohenstein, Margarethe Niederhametner

Österreichische Bundesforste, Klaus Hens, Förster Bezirk Zwettl Hubert Forstner

MA 49 - Forstamt und Landwirtschaftsbetrieb, Yvonne Bauer,

Oberförster Wolfgang Schrempf

Autohaus Schirak, Wolfgang Schirak

Bistro Marchhart, Familie Marchhart

Bauernhof Familie Jank

Schlachtraum, Johann Eigner

Kegelbahn Vianko Großgerungs, Peter Krammer

Schloßhotel Drosendorf, Brigitte Häckel, Frau Simon

Robert Penco KFZ Verschrottung, Robert Penco, Jovo Despotovic,

Raimund Schuster, Thomas Höfer, Florian Feucht

## **EQUIPMENT**

DigiRental Wien Kameraverleih  
NGF Geyrhalterfilm  
Ernst Dangl GmbH, Christian Stoklas  
ZONE Media GmbH, Eva Pfaffeneder  
Zegglfilm, Ina Berkman, Heinz Zeggl  
Florian Iacobucci Klaus Kellermann Gerald Kerkletz  
Fritz Ofner Johannes Preis David Seitz  
Peter Kutin Vinzenz Schwab Michael Strohmann  
Manfred Weber Christian Hofstätter  
ARRI Ton Eichinger

## **COSTUME & PROPS**

Anaïs Horn Katharina Reményi  
Barbara Wilding  
Northland, Hans Jörg Leth, Rupert Langer  
Diplomatische Akademie Wien, Botschafter Dr. Hans Winkler  
Plusfoto Donner, Wolfgang Donner  
Stephanie Schmiederer Tom Kratz

## **CRITICAL VIEWINGS**

Wolfgang Widerhofer, Ella Gallieni  
Ed Lachman, Jessica Hausner  
Julia Drack, Andrea Wagner  
Christoph Brunner, Christof Schertenleib  
Dieter Pichler, Dominik Hartl  
  
Thomas Marschall, Flavio Marchetti

© EFC 2012, Vienna/ Austria

[www.soldatejeannette.com](http://www.soldatejeannette.com)