

SOLDATE JEANNETTE – PRESSBOOK PLAIN TEXTS

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A European Film Conspiracy
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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 Kerkletz

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 Hennrich

Cuisine - Barbara Wilding

Steadicam - Thomas Maier

Grip - Thomas Münster

Visual Effects - Adi Markusich

additional FX - Matze Halibrand

Mastering - 1z1 Screenworks, Kurt Hennrich

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

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AS WELL WE WANT TO THANK

MUSIC

CRIME DON'T PAY

Musik & Text & Interpretation: Bettina Koester
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PITY ME

Text & Interpretation: Bettina Koester
Musik: Bettina Koester und Bernhard Moshhammer
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ALLES RENKT SICH WIEDER EIN

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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

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„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
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Stephanie Schmiederer Tom Kratz

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Dieter Pichler, Dominik Hartl

Thomas Marschall, Flavio Marchetti

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