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official
selection

GOLDEN GIRLS FILM
AND
LOCO FILMS
PRESENT

**GERHARD LIEBMANN LUKA, JULIA
DIMIĆ KOSCHITZ**

EISMAYER

WITH GERHARD LIEBMANN LUKA DIMIĆ JULIA KOSCHITZ ANTON NOORI
CHRISTOPHER SCHÄRF KARL FISCHER

A FILM BY **DAVID WAGNER**

DIRECTOR & SCREENPLAY **DAVID WAGNER** CINEMATOGRAPHY **SERAFIN SPITZER** ORIGINAL SOUND **CLAUS BENISCHKE-LANG** PRODUCTION DESIGN **THIARE GALLEGUILLLOS** RAPHAEL CARIC
COSTUME DESIGN **MONIKA BUTTINGER** MAKE-UP **JULIKA LEIENDECKER** NORA CONRADI EDITING **STEPHAN BECHINGER** SCORE **LYLIT** SOUND DESIGN **NORA CZAMLER** ATANAS TCHOLAKOV
SOUND MIXING **MANUEL MEICHNER** CASTING **NICOLE SCHMIED** POSTPRODUCTION MANAGER **VALENTIN RENOLDNER** PRODUCTION MANAGER **CHRISTINE SCHWARZINGER** PRODUCER **ARASH T. RIAHI & SABINE GRUBER**

GOLDEN GIRLS FILM

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FONDS
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österreichisches
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Kultur, Europa, Sport

LOCO
FILMS

LOCO FILMS PRESENTS
A GOLDEN GIRLS FILM PRODUCTION

EISMAYER

A FILM BY DAVID WAGNER

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CAST

| | |
|--------------------|--------------------|
| Charles Eismayer | Gerhard Liebmann |
| Mario Falak | Luka Dimić |
| Christina Eismayer | Julia Koschitz |
| Striegl | Anton Noori |
| Karnaval | Christopher Schärf |
| Hierzberger | Karl Fischer |
| Dominik Eismayer | Lion Tatzber |

CREDITS

| | |
|--------------------|-------------------------|
| Writer & Director | David Wagner |
| D.O.P | Serafin Spitzer |
| Sound Recordist | Claus Benischke-Lang |
| Production Design | Thiare Galleguillos |
| | Raphael Caric |
| Wardrobe | Monika Buttinger |
| Make-Up | Julika Leiendecker |
| | Nora Conradi |
| Editor | Stephan Bechinger |
| Music | LYLIT |
| Sound Design | Nora Czamlar |
| | Atanas Tcholakov |
| Sound Engineer | Manuel Meichsner |
| Casting | Nicole Schmied |
| Still Photographer | Yannis Drakoulidis |
| Artistic Advisor | Arman T. Riahi |
| Production Manager | Christine Schwarzingler |
| Producers | Arash T. Riahi |
| | Sabine Gruber |

FEATURE FILM

87 MINUTES

AUSTRIA 2022

EISMAYER is a production of Golden Girls Film produced with the support of the Vienna Film Fund, the Austrian Film Institute, Film Industry Support Austria, Land Niederösterreich (Department of Art and Culture), Land Steiermark Cine Art (Department for Culture, European Affairs and Sport), in co-operation with the ORF Film/Fernseh-Abkommen and co-produced with ZDF in association with ARTE.

INSPIRED BY REAL EVENTS

TECHNICAL SPECIFICATIONS

| | |
|--------------------|---|
| Original Language: | German |
| Subtitles: | English |
| Length: | 87 Minutes |
| Film Format: | 16:9 2,8 K |
| Screening Format: | DCP |
| Aspect ratio: | 1.85:1 DCI Flat - 1998 × 1080 |
| FPS: | 24 fps |
| Audio Format: | Dolby Digital 5.1 |
| Genre: | Drama |
| Country: | Austria |
| Filming Locations: | Austria (Vienna, Styria, Lower Austria, Salzburg) |
| Filming Dates: | August - November 2021 |
| Completion: | August 2022 |

SHORT SYNOPSIS

Sergeant Major Eismayer is known and feared as the toughest training officer in the Austrian Armed Forces, ruthless with recruits and unwavering in his discipline, order and macho toughness. But when he starts to fall in love with Falak, a new recruit who unashamedly embraces his homosexuality, Eismayer's closeted existence is shaken to the core. To a man like Eismayer, loving another man cannot be reconciled with the understanding of what a model soldier should be. Will he choose to protect his badass tough guy image over all else, or can he follow his heart and his true desire? Inspired by a true story.

LONG SYNOPSIS

Tough, tougher, Eismayer! Among recruits to the Austrian Armed Forces, Sergeant Major Eismayer (Gerhard Liebmann) is known as the strictest and most unforgiving of the training officers. Any soldier who refuses to display total obedience or the high level of discipline Eismayer expects is bound to suffer. Eismayer is a soldier through and through and demands complete and utter commitment from the men he trains – to exhaustion and beyond. Those who fail are subject to merciless tirades, and Eismayer's iron toughness has made him a living legend. In order to preserve his reputation, Eismayer carefully hides an aspect of himself from public view: he is homosexual. His sexual encounters with men take place in secret, unknown to his wife (Julia Koschitz), his son and his comrades.

One day he is assigned a new recruit, Mario Falak (Luka Dimić). Mario is openly gay and challenges Eismayer's authority at every possible opportunity. The initially strained relationship between the two men soon develops into a deep love which gives Eismayer the confidence to come out to his wife. She moves out of the shared apartment, taking their son with her. Mario moves in. When Eismayer is diagnosed with lung cancer, Mario not only takes care of him; he also subjects Eismayer to a strict training regime of the kind the sergeant major once forced on others. The training pays off and Eismayer recovers from his illness and returns to work at the barracks. However, he is relieved of his duties as a training officer as a result of his weakened physical state. He continues to keep his relationship with Mario a secret from his comrades, but Mario is tired of the deception and proposes to Eismayer, hoping to enter into a civil partnership with the man he loves. Eismayer turns him down, terrified by the idea that he may lose his reputation, but Mario refuses to take no for an answer.

BACKGROUND INFORMATION

In 2014, David Wagner stumbles across an article about Eismayer in an Austrian newspaper and is immediately captivated by the story: the most terrifying training officer in the Austrian Armed Forces falls in love with a recruit, eventually accepting his proposal and marrying him in full dress uniform in the barracks courtyard. At the time, Wagner is studying directing at the Hamburg Media School. As part of his course, he turns the story into a screenplay for a feature film. "My professor went a little crazy because he thought the story was so good," Wagner recalls in an interview. Eight years later, Eismayer is finally coming to cinemas. Some viewers may find themselves sitting up straighter in their seats when Gerhard Liebmann slips into the character of the authoritative sergeant major and yells his orders from the screen. "A story like this has never been captured on film in Austria, and it is high time that this changes. Not just because Eismayer is a legend among those who went through basic training here, but also because this story tears down our preconceptions and assumptions about masculinity and strength, then rebuilds them in a new way," explain the producers Arash T. Riahi and Sabine Gruber. Eismayer is a powerful, important addition to Austrian cinema.



DIRECTOR'S STATEMENT

I first heard the wild tales about Sergeant Major Charles Eismayer when I did my national service in the Austrian Armed Forces in 2001. Like many others, I was afraid of the army's toughest training officer without ever actually meeting him. All the same, the stories about him left their mark. 15 years later, while studying directing in Hamburg, I started doing some research about this notorious living legend. I soon discovered something I had never expected: a love story that I found incredibly touching. Against all odds, two soldiers had fallen for each other and become a couple.

The true story of Charles Eismayer, and how Mario Falak allowed him to finally accept the person he is, is the kind of story that can only spring from real life: captivating, painful and powerful, but also surreal and occasionally unexpectedly funny.

The institution and environment of the military, toxic masculinity and the topic of "coming out" are all, individually, interesting issues to explore. Above all, however, this is the story of a human being afraid of being the person he really is. The film is about a man who can only find happiness by transcending this fear and abandoning an outdated view of what it is to be a man that should have become obsolete long ago.

During my research for the screenplay I was fortunate enough to meet Charles Eismayer and Mario Falak in person. I spent several hours with both of them, listening to their experiences and asking questions. I was even allowed to capture our discussions on camera. The more I got to know Charles and Mario and the more comfortable they became speaking to me, the more I knew that I wanted to make this film a reality. However, I didn't just interview the people who inspired the two main protagonists. I also wanted to understand the other side and spent dozens of hours talking to a number of former recruits. They all had personal experience of Eismayer and cast light on the darker sides of his personality. It was fascinating to explore just how polarising this person is. Some of the men I talked to remained traumatised by their experiences. Even decades later, they still felt the urge to express their fear and anger. Others referred to Eismayer as a hero and described their time in the army as the "best of their lives". Very few of them suspected that Charles Eismayer was homosexual or would even have considered the possibility. A central theme of the film is a perception of masculinity and how sexual orientation is automatically assumed within certain conventions.


A "real man" has a wife. A "real man" is tough, bellowing orders and belittling others. Charles Eismayer conformed to these ideals in a strategic attempt to avoid being found out.

This character formed the basis of my first screenplay, which I wrote as part of the Drehbuchwerkstatt München/Zürich/Graz script workshop. Before long, a number of different people recommended Gerhard Liebmann for the main role. Although I had never met him before, I knew right away following our first meeting that he was undoubtedly the best possible actor for the part. Soon after, I chose Luka Dimić for the role of Mario Falak. I was certain that these two men were the ideal combination for the story.

It is particularly important to consider your characters carefully and take them seriously when attempting to tear down conventional wisdoms and assumptions. So much depends on the dialogue, which is why I devote a lot of effort to this element when directing actors. The language spoken in the armed forces can be coarse, technical and, sometimes, unintentionally funny. All of the actors had to learn this language and undertake brief military training in order to participate in the film. To use this language, to give orders, to receive orders - this has an impact on a person.

The visual structure of the film was heavily influenced by the settings we filmed in. Eismayer was largely shot on location in military facilities. As a result, we knew that military precision was a guiding principle: filming would require rigorous attention and frequent repetition. The D.O.P. Serafin Spitzer was the perfect choice for this task. Serafin is a pacifist, an artist and a film studies graduate who approaches his work with discipline and attention to detail. We wanted to avoid a "cool" visual language that was reminiscent of the aesthetics of US war or cop films. In fact, we wanted to achieve the opposite: to represent the inner lives of the protagonists and capture the reality of everyday life in the Austrian Armed Forces. In the army, exaggeration is a substantial part of the many, many stories that are passed around, and we made a conscious decision that this would not influence our imagery. I wanted to preserve the truth at the heart of the film and make a small contribution to the discussion around perceptions of masculinity, particularly within a challenging environment. Above all, I wanted to do justice to this unusual, captivating love story.

David Wagner
May 2022



PRODUCERS' STATEMENT

David Wagner's short films demonstrated just how much potential he had as a director. When he first told us about his idea for his first feature film, *EISMAYER*, we encouraged him to stick with it. Before long, we decided to develop the film together, and we are very happy with the result of this creative collaboration.

We greatly value David Wagner's warmth and his sensitivity to the intricacies of human existence. Combined with his passion for filmmaking, his storytelling talents and his ability to get the very best out of the people he works with, these strengths make for an exceptional directorial talent.

In addition, David is never content to rely only on his talent. When it comes to a controversial, somewhat legendary figure like Eismayer, critical research is essential. David took a lot of time for this challenging task, meeting Charles Eismayer and Mario Falak often and securing both their trust and their support for his attempt to create an authentic film about their unique story. He also interviewed a number of men who trained under Eismayer to create a fully-rounded protagonist. David remained fascinated by the love story between two very different individuals, and it is this story that lies at the heart of his film.

EISMAYER takes us deep into a male-dominated world. It was therefore important to us to ensure that David had a professional, compassionate team supporting him both in front of and behind the camera. The experienced casting agent Nicole Schmied helped us to find the perfect actors to portray Eismayer and Falak: Gerhard Liebmann and Luka Dimić, respectively. The fantastic ensemble also includes Julia Koschitz, Anton Noori, Christopher Schärf and Karl Fischer, as well as the new discovery Lion Tatzber. Behind the camera, female participation was much higher than in the world of the film, with the Heads of Department in the areas of production, sound design, composition, props, make-up and wardrobe including a significant number of women.

It would have been impossible to achieve the necessary level of authenticity in the film without the help and support of the Austrian Armed Forces. We are therefore very grateful that we were able to convince the relevant parties of the importance of our project. Our thanks go to the Austrian Federal Ministry of Defence and Vienna's Military Command for their assistance during filming, the opportunity to shoot on location and, above all, for the willingness to address problems of the past openly and honestly.

A story like this has never been captured on film in Austria, and it is high time that this changes. Not just because Eismayer is a legend among those who went through basic training here, but also because this story tears down our preconceptions and assumptions about masculinity and strength, then rebuilds them in a new way.

At a time when right-wing and conservative governments in numerous countries are making life increasingly difficult for the LGBTQ community, it is important to tell powerful stories like this, which are based on real events and real people. These stories can have a positive impact and provide an example of how to approach subjects that some consider problematic. This makes the film both very relevant and also important.

Primarily, however, it is a great story, simultaneously raw and poetic. It exudes passion, humanity and a love of life while exploring emotional conflicts that everybody can identify with - irrespective of sexual orientation. This is truthful, honest filmmaking that we support with everything we have at our disposal.

Arash T. Riahi & Sabine Gruber
July 2022



STATEMENT OF THE AUSTRIAN ARMED FORCES REGARDING THE FILM “EISMAYER”

Attractive Training and Respectful Forms of Communication

While the film is based on a true story, it also incorporates fictional elements and has been structured to appeal to viewers. It concerns an emotionally compelling period of Sergeant Major Charles Eismayer’s life. Eismayer was one of the first members of the Austrian Armed Forces to come out as homosexual.

Charles Eismayer’s story may have taken place comparatively recently, but much has changed in the armed forces since then. Some of the scenes in the film, particularly regarding the training and leadership qualities of training officers, do not accurately represent modern practices. The language used by the protagonists and the training methods portrayed do not correspond with the perception we have of the current Austrian Armed Forces.

For some time now, officer training has included an increased focus on respectful means of communication as part of the leadership module, particularly for those charged with training and leading others. In addition, the feedback culture that has been put in place, which includes interviews with recruits, has provided an important tool for uncovering existing deficits. Soldiers are also encouraged to submit requests and complaints to their own military command, to the Parliamentary Commission for the Federal Armed Forces or to the Austrian Ombudsman Board.

Particularly during basic military training, participants encounter people from very different social backgrounds and cultures, with a wide variety of values, skin colours and sexual orientations. The representation of recruits and training personnel with different backgrounds, dialects and behaviours in the film plays an important role in maintaining authenticity and representing the true diversity of the Austrian Armed Forces.

It is important to the Austrian Armed Forces that the viewer be left with the positive sense that approaches to diversity within the military have greatly improved over time -



Gerhard Liebmann (left) & Charles Falak-Eismayer (right)

as they have in civilian companies - and that they now largely meet the requirements of a modern, open society, and, further, that this is well-established at every level of the command structure and has contributed to increased motivation among staff members and greater productivity.

The Austrian Armed Forces want to draw attention to the fact that the differences between events of the past and the present are clearly delineated in the film, particularly in respect to the interaction between training officers and recruits. Respectful modes of communication, diversity and intercultural skills all play an important role in current training programs. The goal of these efforts is to establish a modern, adult-appropriate leadership culture towards all our staff.

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BIOGRAPHIES

DAVID WAGNER

Director / Screenplay

David Wagner was born in 1982 and grew up near Vienna. He spent the early 2000s making short films with friends before entering the film industry in 2003, learning how professional films are produced by working in several different roles on film sets.

In 2006 he participated in a film course at the NYU Tisch School of the Arts before completing a masters degree in directing at the Hamburg Media School (2014-2016).

Wagner's short films have been shown at many respected international short film festivals including the Filmfestival Max Ophüls Preis and the Tel Aviv Student Film Festival and have received numerous awards. His first feature film screenplay "Eismayer" was awarded the Script Talent Award in 2019.

FILMOGRAPHY (SELECTION)

EIN KURZER SCHEISSFILM - ABOUT SHIT | Short Film | 12min | 2018
IN AVAHS AUGEN - IN AVAH'S EYES | Short Film | 20min | 2017
MAMAN AND THE OCEAN | Short Film | 10min | 2016
TRADE QUEEN | Short Film | 5min | 2015
AFRICA RACE - TWO BROTHERS BETWEEN PARIS AND DAKAR
Five-part Documentary | 5 x 50min | 2013
MEINE LINKE HAND - MY LEFT HAND | Short Film | 10min | 2012
AOEO Short Film | 40min | 2004

SCREENWRITING AWARDS

EISMAYER | Script Talent

DIRECTING AWARDS

AOEO
Audience Award | Poland 2006
TRADE QUEEN
Honourable Mention | India 2015
MAMAN AND THE OCEAN
Audience Award | Germany 2017
EIN KURZER SCHEISSFILM - ABOUT SHIT
Audience Award | Germany 2018

GERHARD LIEBMANN

as Charles Eismayer

Gerhard Liebmann was born in Styria in 1970. He began training as an actor while studying German and Philosophy in Graz and became an ensemble member at the Landestheater Linz and the Vereinigten Bühnen Graz. His role in the Austrian film "The Unintentional Kidnapping of Mrs. Elfriede Ott" brought him to the attention of a wider audience. Since then, he has played a number of major roles in film and TV productions. In 2014 he was named best actor for his role in Blood Glacier at the Austrian Film Award and received the Diagonale Acting Prize.

FILMOGRAPHY (SELECTION)

DAS SCHWEIGEN DER ESEL | Karl Markovic | TV | 2022
MEIBERGER - CHASING MINDS | TV series | 2021
TOTENFRAU | Nicolai Rhode | Netflix series | 2021
IM NETZ DER CAMORRA | Andreas Prochaska | TV two-part series | 2020
SPUREN DES BÖSEN | Andreas Prochaska | Limited series | 2010 - 2019
WE CHILDREN FROM BAHNHOF ZOO | Philipp Kadelbach | Amazon series | 2019
M - A CITY HUNTS A MURDERER | David Schalko | TV series | 2018
TWO MEN IN SUITS | Josef Bierbichler | Cinema | 2017
THE TOBACCONIST | Nikolaus Leytner | Cinema | 2017
MURER - ANATOMY OF A TRIAL | Christian Frosch | Cinema | 2017
ERIK & ERIKA | Reinhold Bilgeri | Cinema | 2017
THE DUMPLING AFFAIR | Ed Herzog | Cinema | 2016
THE DARK VALLEY | Andreas Prochaska | Cinema | 2013
BAD FUCKING | Harald Sicheritz | Cinema | 2012
BLOOD GLACIER | Marvin Kren | Cinema | 2012
THE UNINTENTIONAL KIDNAPPING OF MRS. ELFRIEDE OTT | Andreas Prochaska | Cinema | 2009

A portrait of Luka Dimić, a young man with dark hair, looking upwards and to the left with a thoughtful expression. He is wearing a dark grey t-shirt.

LUKA DIMIĆ

as Mario Falak

Luka Dimić was born in Sarajevo in 1986, the son of a Serb father and a Croat mother. During the civil war he moved to Germany, where he studied acting at the Konrad Wolf Film University of Babelsberg until 2013. He appeared on stage frequently during his studies and acted in several award-winning student films. He has been an ensemble member of the Konzert Theater Bern since 2017. In August of 2014, Dimić performed at the Biennale di Venezia as “Luka” in the theatre project “Heritage, Gender and Identity: a Complex Sense of Belonging” by Falk Richter. He received the Nestroy Theatre Prize for Best Young Talent for his performance in Wolfgang Herrndorf’s “Tschick” at Vienna’s Theater der Jugend.

In a 2021 interview with the German SZ Magazin periodical, Dimić came out alongside 185 lesbian, gay, bisexual, queer, non-binary and trans actors and performers. He joined forces with Eva Meckbach and Karin Hanczewski to start the #actout movement, which campaigned for greater acceptance in society as a whole and within the film, television and theatre industries.

FILMOGRAPHY (SELECTION)

TATORT BERLIN – DAS OPFER | Stefan Schaller | TV | 2019
GROSSSTADTREVIER | Florian Gottschick | TV | 2021
ST. JOSEF AM BERG | Lars Montag | ORF/ARD two-part series | 2017
SO STILL DAS LAND | Josef Hermann | Cinema (Film University of Babelsberg) | 2014
ZIMA | Marcus Heep | short film (Film University of Babelsberg) | 2012
nominated for the German Short Film Award in 2013
TOTALE STILLE | Zarah Ziadi | Cinema | 2012

A portrait of Julia Koschitz, a woman with dark hair, smiling slightly and looking towards the camera. She is wearing a red jacket.

JULIA KOSCHITZ

as Christina Eismayer

Julia Koschitz was born to Viennese parents in 1974 and grew up in Frankfurt am Main. She completed her acting studies at Vienna’s Franz Schubert Conservatory.

In 2004 she landed her first leading television role as the police officer Sandra Holzapfel in the series “München 7”. In 2014 she received a special nomination at the Grimme Award for her performances in the ZDF films “Pass gut auf ihn auf!” and “Tödliche Versuchung.” In 2019, the Festival of German Films Ludwigshafen honoured her as an actress of outstanding achievement.

FILMOGRAPHY (SELECTION)

IM SCHATTEN DER ANGST 2 | Till Endemann | TV | 2022
DIE MACHT DER KRÄNKUNG | Umut Dag | TV series | 2020
THE SCARY HOUSE | Daniel Prochaska | Cinema | 2019
UNTERM BIRNBAUM – UNDER THE PEAR TREE | Uli Edel | TV | 2019
WIE GUT IST DEINE BEZIEHUNG? | Ralf Westhoff | Cinema | 2018
TATORT SAARBRÜCKEN – MORD EX MACHINA | Christian Theede | TV | 2017
HAPPY BURNOUT | André Erkau | Cinema | 2016
HANNI & NANNI 4 | Isabell Suba | Cinema | 2016
JONATHAN | Piotr Lewandowski | Cinema | 2015
AM ENDE DES SOMMERS | Nikolaus Leytner | TV | 2014
KOKOWÄÄH 2 | Til Schweiger | Germany | Cinema | 2013
GHOSTHUNTERS: ON ICY TRAILS | Tobi Baumann | Cinema | 2013
TOUR DE FORCE | Christian Zübert | Cinema | 2013
TAKE GOOD CARE OF HIM | Johannes Fabrick | TV | 2012
TÖDLICHE VERSUCHUNG | Johannes Fabrick | TV | 2013
DER FALL DES LEMMING | Nikolaus Leytner | Cinema | 2009
SHOPPEN | Ralf Westhoff | Cinema | 2006

GOLDEN GIRLS FILM

goldengirls.at

The Golden Girls are a collective of directors and producers who have worked in the fields of feature film and television production, advertising, music video production and postproduction since the early 1990s. The films the Golden Girls produce always deal with social issues, with approaches ranging from the scientific to pop culture, journalism and independent auteur filmmaking. The works of the Golden Girls collective have received more than 100 international awards in recent years.

Current successes include “Fox in a Hole” (Filmfestival Max Ophüls Preis 2021 - Best Script, Best Director and Youth Jury Award, Austrian Film Award 2022 - Best Actress, Best Supporting Actress, Best Music, Best Sound Design), “The Bubble” (Visions du Réel 2021), “Born in Evin” (Berlinale 2019 - Compass Perspektive Award), “Solo” (Cannes 2019 - Acid), “Once Upon a Time in Venezuela” (Sundance 2020) and “The Eremites” (European Film Award Nomination 2017).

FILMOGRAPHY CINEMA (SELECTION)

SARGNAGEL – DER FILM | Sabine Hiebler & Gerhard Ertl | AT | 2021
THE BUBBLE | Valerie Blankenbyl | CH, AT | 2021
EVA-MARIA | Lukas Ladner | AT | 2021
FOX IN A HOLE | Arman T. Riahi | AT | 2020
ONCE UPON A TIME IN VENEZUELA | Anabel Rodríguez Ríos | VE, GB, AT, BR | 2020
THE MOST BEAUTIFUL PLACE ON EARTH | Elke Groen | AT | 2020
BORN IN EVIN | Maryam Zaree | DE, AT | 2019
SOLO | Artemio Benki | CZ, FR, AR, AT | 2019
COPS | Istvan | AT | 2018
THE GOOD DEATH | Tomáš Krupa | SK, CZ, AT | 2018
THE MIGRUMPIES | Arman T. Riahi | AT | 2017
KINDERS | Riahi Brothers | AT | 2017
FREE LUNCH SOCIETY | Christian Tod | AT, DE | 2017
THE EREMITES | Ronny Trocker | DE, AT | 2016
KORIDA | Siniša Vidović | AT | 2016
NIGHT OF A 1000 HOURS | Virgil Widrich | LU, AT, NL | 2016
ONE OF US | Stephan Richter | AT | 2015
GLOBAL SHOPPING VILLAGE | Ulli Gladik | AT, HR | 2014
EVERDAY REBELLION | Riahi Brothers | AT, CH | 2013
JAKARTA DISORDER | Ascan Breuer | AT | 2013
EVERYTHING WILL NOT BE FINE | Arash T. Riahi | AT | 2012
MAMA ILLEGAL | Ed Moschitz | AT | 2012
DARKHEAD | Arman T. Riahi | AT | 2011
FOR A MOMENT, FREEDOM | Arash T. Riahi | AT | 2008
EXILE FAMILY MOVIE | Arash T. Riahi | AT | 2006